

Busting up Big Pharma's bad drug deal p10

Infamy sampled: Crystal Castles sets off a chiptune controversy p30

GUARDIAN

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The BMX battles

Skateboarders used to be the rebels.
Now they're the establishment —
and they're trying to keep bikers out of public parks.
Can't we all just get along? By Duncan Scott Davidson p15

Ron Wilkerson airs it out at Lake Cunningham Regional Skatepark.

PHOTO BY JOEY COBBS

EDITOR'S NOTES

By Tim Redmond

> tredmond@sfbg.com

I think it's safe to say that most people in the real estate business tend to oppose raising taxes on real estate. And generally speaking, you don't find the industry well represented at dinners for urban environmental groups. But John Barry is different. He's a Sunset District Realtor who is full of ideas about how to get the city more revenue, and after I ran into him at the San Francisco Tomorrow dinner May 21, he sent me a proposal he says would bring in more than \$5 million a year.

Barry was digging around in property records recently and learned that a parcel out on 19th Avenue sold a year ago, in June 2007, for \$2.5 million — and the new owners still hadn't received a property tax bill. The owner "most likely won't be getting the bill until July or later," Barry wrote. "He will then have another 30 to 90 days to come up with his payment."

Although the city will eventually get the money, the late property tax bill means that cash is sitting in a property owner's bank account, earning interest that ought to go to the city. At the current tax rate of 1.141 percent of market value, which is typically the sale price, the lost interest on this one property is about \$2,800. Multiply that times all the commercial and residential sales in the city, and Barry estimates San Francisco is losing some \$5 million in interest every single year.

"Who is to blame? All of us," he wrote. "If taxpayers had been raising a fuss, the city would have found ways to do this all quicker."

When property changes hands, it typically goes through a title company and an escrow procedure and, at closing, a bunch of
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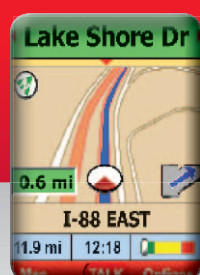
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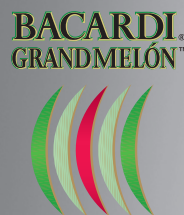
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6.4.08

A fall revenue measure

EDITORIAL If you think the June ballot was busy, wait until November. San Francisco will be electing six district supervisors. The mayor and organized labor are going to be pushing the mother of all bond acts, roughly \$1 billion to rebuild San Francisco General Hospital. There's likely to be a public power charter amendment mandating that the city mount a real effort to take over the electric grid. There will probably be a major affordable-housing initiative that includes a set-aside for low-income housing and perhaps some affordable-housing bond money. It's shaping up as an election that will change the city's direction for years to come — but there's still a crucial piece missing.

There's no money.

Public power will, of course, generate vast amounts of new revenue, but not immediately: the process of setting up the system and fighting Pacific Gas and Electric Co. in court could drag out for several years. That, of course, is all the more reason to get started — if the city had done this years ago, we wouldn't have a budget crisis today.

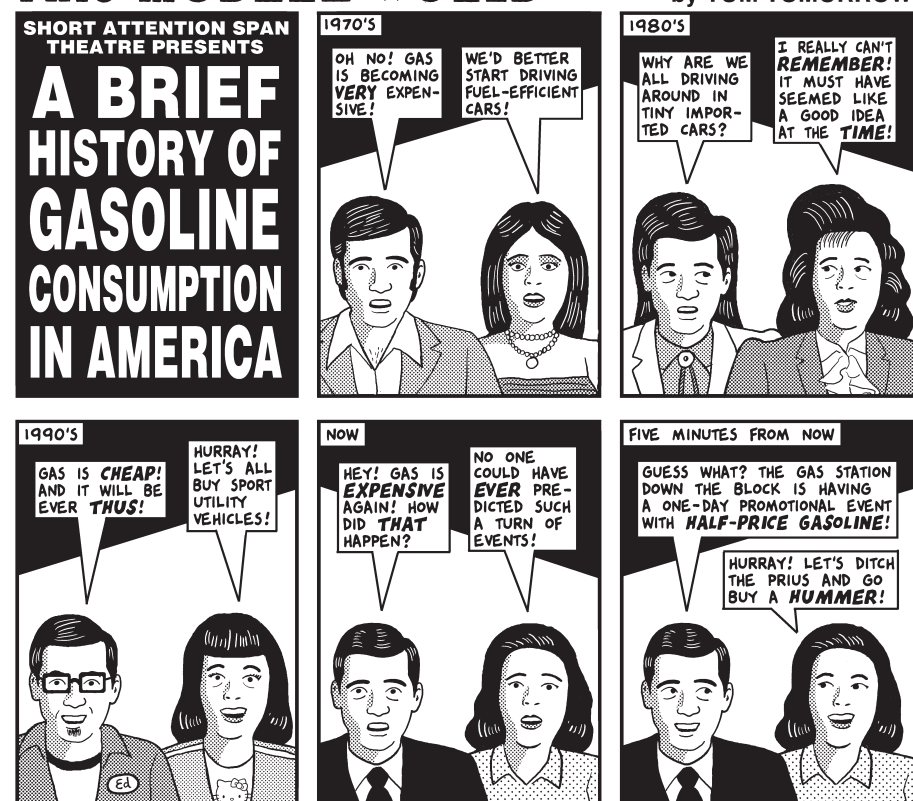
But in the meantime, right now, San Francisco needs cash — and there needs to be a November ballot measure that brings in new revenue to pay for more affordable housing and to save the services Mayor Gavin Newsom is cutting.

It's tough to pass new taxes in California. Most of the time, state law mandates a two-thirds majority vote by the people to enact any new form of taxation. But it's a bit easier when the supervisors are up for election; on those ballots, the threshold is only 50 percent. And with at least four tightly contested supervisorial races bringing out voters, labor bringing out the troops for the General Hospital bond, and the Democratic Party pushing to get voters out for Barack Obama, the turnout should be excellent.

So if there's ever a good time to try to pass a tax measure, November 2008 ought to fit the bill. All sorts of tax proposals have floated around City Hall in recent years

CONTINUES ON PAGE 7 »

THIS MODERN WORLD



Beyond the budget spin

OPINION Local government is frozen. The mayor's office and the Board of Supervisors have been engaged in open warfare for months. This week, Mayor Gavin Newsom announced that in order to balance San Francisco's budget, city services and community-based organizations will have to undergo draconian cuts.

In a preemptive move against embarrassing protests, the mayor's press office did not reveal the location of the annual budget presentation to the news media until late Friday afternoon. Even the supervisors, who will be debating and voting on the budget during the month of June, were left in the dark until then.

While the mayor didn't blame city workers for the financial crisis, he did suggest that Service Employees International Union Local 1021, which represents the low-wage, front-line, service-providing city workers, should "help out."

Well, we have. SEIU members stepped up to "help out" in fiscal years 2003–04 and 2004–05 by agreeing to wage freezes and self-funding our pensions. All the recent

midyear cuts were in public health agencies and among SEIU-represented nonprofits.

Most recently we stepped up by helping draft and vigorously campaigning to pass Proposition B, which freezes city workers wages for two years and tightens eligibility for retiree health care benefits in exchange for a modest increase in city pension benefits.

The mayor's budget director repeatedly has said that this is a spending problem, not a revenue problem. Talk about spin.

Moreover, in his June 2 budget presentation, the mayor made no mention of raising revenue as an answer to our fiscal problems. You could almost hear Gov. Schwarzenegger's voice as Newsom presented a slash-services budget with a "no-new-taxes" slogan waiting in the wings for his next campaign.

Everyone knows it's expensive to live in San Francisco. Paying city employees a wage that allows them to stay in the community they serve isn't a budget "problem." It ought to be a basic part of what City Hall

does and cares about. And if that means looking at bringing in new sources of money, we should have that conversation.

We believe there are various revenue sources that make more sense to explore than some of these service cuts, including a real estate transfer tax increase for high-level properties.

Fortunately, the mayor's proposal is just a starting point. Soon we will be proposing specific alternatives.

Toward that end, the San Francisco Human Services Network and Coleman Advocates for Children and Youth have organized a citywide forum on the mayor's proposed budget cuts. SEIU 1021 is cosponsoring this event. The San Francisco budget and revenue town-hall meeting will be held June 9 from 2–4 p.m. in the San Francisco Main Library's Koret Auditorium, 100 Larkin (at Grove).

Don't get angry. Get organized. **SFBG**

Robert Haaland

Robert Haaland is a longtime San Francisco activist who works for Local 1021.

SEND YOUR LETTERS TO:
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LETTERS

CHICKENS DON'T ASK FOR MUCH

Thank you for covering the inhumane treatment of chickens on factory egg farms ("Flying the Coop," 4/21/08).

Chickens don't ask for much in the world — just to be able to build nests, keep themselves clean, interact naturally with members of their species, and extend their wings. Is this really too much to ask?

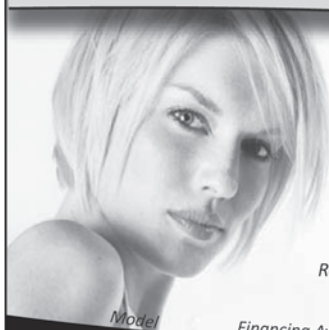
Factory egg farms deny chickens every natural behavior these animals care about. They are confined in cages so small they can hardly move; the cages are stacked on top of one another, with excrement falling on the birds below. The birds are kept in such conditions for two reasons — one, because it is the cheapest way to do it; and two, because there has not been sufficient awareness of this suffering in the United States to hold the egg industry to account or prohibit this treatment. Until now.

Thousands of volunteers gathered almost 800,000 signatures throughout the state to qualify the California Prevention of Farm Animal Cruelty Act for the November ballot, giving all of us a terrific opportunity to make a difference for almost 20 million animals raised in such unpleasant conditions. The egg industry's own economist calculated an increased cost of just one penny per egg for cage-free production — a small price to pay to improve millions of animals' lives. The entire European Union has already banned these cages, and I urge California voters to enact a similar ban by voting yes on this initiative in November.

Nora Kramer
 San Francisco

CONTINUES ON PAGE 6 »

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LETTERS

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ROOM TO MOVE

Alex Felsinger's recent article on proposed reform of the egg industry has a glaring omission: the language of the November ballot measure itself. Your readers deserve to know exactly what is at stake here. The Prevention of Farm Animal Cruelty Act requires that animals be able to "turn around freely, lie down, and fully extend their wings." This is a very modest proposal. It simply entitles animals to enough room to move.

Anna Williams

San Francisco

CAGE THE FARMER

I love how the factory farmer in the article "Flying the Coop" says, "I go into the building just as I am. If I'm comfortable without a mask, without any protection, then the birds must be too." The article goes on to say the chickens are often kept their entire lives in an area smaller than a nine-inch square. I wonder if he'd feel the same way if he didn't just stroll through the building, but was crammed in one of those small cages for his entire life.

Ariel Thomas Nessel

San Francisco

A PENNY AND AN EGG

Thanks so much for your article on the California Prevention of Farm Animal Cruelty Act. I am looking forward to voting for this measure and improving the lives of millions of farm animals, which are now kept in cramped and inhumane living conditions. Even the "high" estimate of egg price increases is only slightly more than a penny per egg, and this is a small price to pay in exchange for the well-being of our fellow living creatures.

Sujatha Ramakrishna, M.D.

San Jose

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REVENUE

CONT>>

and some of them — for example, a higher real estate transfer tax — were defeated at the ballot. Some groups will oppose any tax proposal, and it's hard to find constituencies that want to work hard for higher taxes.

So the key to crafting a revenue measure is to ensure that it's as progressive as possible, and that it takes into account the concerns of those small businesses and homeowners who aren't rich and can't afford huge new levies. We see two good options:

1. A city income tax. This hasn't been seriously discussed since the 1980s, but it ought to be. California law bars cities from collecting traditional income taxes — that is, San Francisco can't tax the incomes of everyone who lives here. But in 1978 the state Supreme Court ruled that cities can tax income earned from employment in the city. The upside is that a San Francisco employment income tax would hit commuters, a huge group who use city services and don't pay for them. The downside is that people who live here but work, say, in Silicon Valley would escape the tax.

But overall, income taxes are the fairest method of collecting revenue, and a city tax could be set to hit hardest on the wealthiest. The city could exempt, say, the first \$50,000 of earned income, levy a modest (say, 1 percent) tax on the next \$50,000, then increase the marginal percentage so that people with enormous salaries pay as much as 2 or 3 percent.

The beauty of this: most of the people who paid the top-end income tax would simply write it off their federal income taxes — meaning this

would be a direct shift of cash from Washington DC to San Francisco. And it would come primarily from people who have already received a huge tax windfall from the Bush administration.

Yes, some people would cheat. Some businesses would try to claim their employees all really worked out of a satellite office in another city. But New York City has a municipal income tax. So does Philadelphia. They manage to deal with the cheaters. The supervisors at least ought to consider the idea.

2. A new business tax. Almost everyone agrees that San Francisco's business taxes are unfair. The city places a flat tax on businesses — a small merchant pays the same percentage as a giant corporation — and some partnerships, like law firms, get away with paying no city taxes at all. The best way to fix that may be to create a single, progressive business tax (probably on gross receipts), with no loopholes, that exempts the first \$100,000 or so and actually lowers the levy on small businesses while significantly raising it on big ones. Most small businesses would get an actual tax cut while the big guys would pick up the tab.

Together, a tax package like this could bring in the \$250 million a year or so the city needs — and some of the money could go to cutting, say, Muni fares or reducing the sales tax so working-class San Franciscans would pay less.

Almost everyone at City Hall knows the current tax system is unfair, regressive, and inadequate. We've been calling for the supervisors to do something about it for years now. November 2008 seems like an excellent time. **SFBG**

EDITOR'S NOTES

CONT>>

money changes hands. The buyer pays a whole list of fees — to the title company, the broker, the mortgage company, etc. Why can't the city be in the mix?

Here's how it could work, Barry suggests: "The title company calls the tax collector and says, 'We are closing a sale in two days. The sale price is \$1 million. Send us an interim estimated tax bill.' The tax collector multiplies .01141 [the property tax rate] against \$1 million and instantly prints an interim bill of \$11,410 and e-mails it to the escrow officer."

Makes sense to me.

So the day I got Barry's e-mail, I called Assessor-Recorder Phil Ting and left him a message saying I'd found him \$5 million. He called back right away. I ran Barry's idea by him, and he told me it was worth pursuing.

It's a bit more complicated than it seems, he said, particularly with commercial property — which is where the big money is, anyway. In many cases the city doesn't accept the sales prices as the actual value, and under Proposition 13, you can't raise a tax bill once you set it. But I have great faith that City Attorney's Office can figure a way around that.

Of course, Ting has another problem: he doesn't have the staff to catch up on the existing backlog — and Mayor Gavin Newsom wants to cut his budget. "Nobody wants to stand up and fight to fund the tax man," he told me. That, of course, is lunacy. If you're short of money, you don't cut the folks who are bringing it in.

It's hard to talk about taxing anyone, even in San Francisco. "I write this," Barry said, "because I am a founding member of the How a Realtor Can Commit Professional Suicide Club." But you know he's right. **SFBG**

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This notice is of a proposed settlement reached in the class action lawsuit entitled Vienna Hall, et al., v. Cinema 7, Inc. (doing business as Mitchell Brothers O'Farrell Theatre), San Francisco County Superior Court Case No.: CGC-02-409105. The Representative Plaintiffs in this case have sued Cinema 7, Inc. on behalf of themselves and other exotic dancers who worked for Cinema 7. The lawsuit alleges that the Cinema 7, Inc. ("Cinema 7") failed to pay class members appropriate compensation under the piece rate system, required execution of waivers of meal and rest periods, and failed to reimburse costume and prop expenses. Cinema 7 vigorously denies these allegations.

HEARING OF MOTION FOR FINAL APPROVAL OF SETTLEMENT

A hearing about the settlement will be held at 9:30 a.m. on July 16, 2008 before Judge Mary E. Wiss, in Department 504 of the San Francisco County Superior Court, 400 McAllister Street, San Francisco, California. The purpose of the hearing is to determine whether the proposed Stipulation to Settle Class Action on file with the Court is fair, reasonable, adequate and in the best interests of the Class, and whether a final judgment should be entered approving the settlement.

AM I COVERED BY THE SETTLEMENT?

You are a Class Member and have the right to claim recovery from the settlement if you were employed as exotic dancers by Defendant Cinema 7, Inc., (dba Mitchell Brothers O'Farrell Theatre), during the period from July 1, 1998 until the present, and (1) were paid under a piece rate system during the period July 1, 1998 through April 23, 2003; *or* (2) were required to pay for employment related expenses, such as costumes and props; *or* (3) executed a written waiver of the right to take meal and rest breaks; *and* (4) have not previously opted out of the class ("Class Members").

SETTLEMENT TERMS

A settlement fund (up to a maximum of \$1.45 million) has been established from which valid claims will be paid. Eligible claimants, upon proper verification and independent review of Cinema 7's records, will be awarded recovery from this fund according to a formula established by the settlement agreement. Class Counsel's attorneys' fees and incentive payments to the Representative Plaintiffs in an amount to be determined by the Court at the settlement hearing will be paid from a separate fund. **Claims must be postmarked by August 4, 2008. Any personal information that you provide shall remain confidential and available only to the Claims Administrator and the parties' attorneys.**

YOUR RIGHTS

Complete information about your rights as a Class Member, the settlement approval process, how to object or comment on the settlement, and how to make a claim for restitution, including important dates and deadlines, is available in the Notice of Proposed Class Action Settlement for the lawsuit. To obtain a copy, write to the Claims Administrator at: The Garden City Group, Inc., Post Office Box 91037, Seattle, WA 98111-9137. You may also telephone 1-888-404-8013 or visit the website at www.gardencitygroup.com, click on "Cases" and type in the name "Hall," "Mitchell Brothers," or "Cinema 7".

PLEASE DO NOT CONTACT CINEMA 7, ITS ATTORNEYS, THE COURT OR THE CLERK'S OFFICE FOR INFORMATION. THEY WILL NOT BE ABLE TO ASSIST YOU.

By Order of the Clerk of the Court, San Francisco County Superior Court, dated May 23, 2008.

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of the *Chicago Times*, 1861

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Politics Complete election results and parties coverage, Newsom axes the needy

Noise Symphonic triple-whammy, tranny Poak Chops, synthless Cure

Guardian's SF Peace billboards and Violet Blue.

Plus: Brian Horwitz = Lou Gehrig?

Pixel Vision Dead Pets Zine, dawn at the Jewish Contemporary, shopping galore

Drug deal hurts consumers

San Francisco sues two pharmaceutical titans, alleging plot to inflate prices

By G.W. Schulz
 > gwschulz@sfbg.com

City Attorney Dennis Herrera made San Francisco the first government entity in the nation to accuse two major players in the pharmaceutical drug industry of conspiring to illegally manipulate the price of prescription drugs when he filed a lawsuit May 20. Connecticut followed Herrera's lead days later, and filed an almost identical suit making the same charges.

The cases could have far-reaching implications. If Raymond Hartman, an economist and visiting professor at Boalt Hall School of Law who testified in a related case filed by a group of East Coast labor unions two years ago is correct, then consumers, insurers, and Medicaid administrators nationwide have overpaid for prescription drugs by billions of dollars as a result of the price manipulation scheme (see "Big Pharma's Shadow," 12/20/06).

To explain the highly complex litigation, consider how goods are usually priced. Take the 99¢, three-ounce bags of chips that are reliably available at the corner store near your house. Cool Ranch Doritos. Chili Cheese Fritos. Sour Cream and Onion Ruffles. It wouldn't be a true bodega if there wasn't a rack of them situated near the front door or register.



McKesson's faulty drug surveys essentially increased what consumers paid. | GUARDIAN

PHOTO ILLUSTRATION BY BEN HOPFER

For as long as anyone can remember, it seems, they've cost just 99¢, regardless of the local cost of living, from Richmond, Va. to San Francisco. That's because the sug-

gested retail price of 99¢ is printed ubiquitously by the manufacturer on the packaging.

So you'd notice if a sticker suddenly appeared, lazily affixed to your bag of Sun Chips, stating a new price: \$1.99. The manufacturer didn't place it there because behind the sticker you can still see the old printed price. And the counter clerk didn't place it there, because he knows the true suggested retail price is still just 99¢ and the laws of supply and demand never called for a price increase.

Instead, a local company that buys chips from the manufacturer and distributes them to the bodega in your neighborhood put it there. The bodega owner didn't complain because now it's possible for him to earn an extra dollar for each bag. In fact, as a result of the new sticker, he's more likely to take his business back to that particular distribution company over a competitor since that company is willing to artificially inflate the retail cost of a bag of chips on his behalf simply by putting a new price tag on the bag.

Now imagine that the product isn't a cheap bag of chips but billions of dollars worth of pain-reducing or life-saving pharmaceuticals. And the distributor isn't a local guy who drives a delivery truck full of boxes of chips but a multinational corporation, headquartered in San Francisco, that's

CONTINUES ON PAGE 12 >>

ALERTS

By Deborah Giattina
 > alerts@sfbg.com

WEDNESDAY, JUNE 4

Detox nail salons

Women working in nail salons, many immigrants from Asia and the Pacific Islands, frequently report health problems like asthma and miscarriage. Find out what local community-based organizers working under the California Healthy Nail Salon Collaborative and other health justice groups are doing to create environmental health standards in the beauty industry.
 7:30 p.m., free
 Women's Building
 3543 18th St., room 8, SF
 (510) 845-4895, www.bacorr.org

FRIDAY, JUNE 6

Climate Equity Tour

Climate change affects impoverished populations more than wealthy ones. At this event sponsored by Grace Cathedral's Stewardship of Creation Committee, guest speakers Nnimmo Bassey of Friends of the Earth International/Nigeria and Mina Susana Setra of the Indigenous Peoples' Alliance of the Archipelago in Indonesia talk about their efforts to develop local and global solutions. Come and learn how you can make a difference.
 5-7 p.m.
 Grace Cathedral, Wilsey Conference Room
 1100 California, SF
 Also Sat/7, 3-5 p.m.
 Women's Building, Audre Lorde Room
 3543 18th St., room 8, SF

SATURDAY, JUNE 7

Breakfast championing sustainability

How does a breakfast of cruelty-free scrambled eggs and fava beans or blueberry pancakes with lemon ricotta sound? At the Seventh Spring Breakfast Fundraiser for the Center for Urban Education about Sustainable Agriculture, those dishes, and more, are on the menu. Come eat and raise money for the awareness-raising organization.
 9, 10, and 11 a.m., \$25
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Project Open Hand provides food and compassion to improve the quality of life for the men, women and children it serves. Project Open Hand programs include: meal, grocery and nutrition counseling for people with symptomatic HIV and AIDS; congregate lunch and nutrition education for people over 60 years of age; meal service for homebound and critically ill people under the age of 60. Services are available to eligible clients living in San Francisco and Alameda counties, regardless of their race, color, national origin, age, gender, sexual orientation, religious affiliation, disability or ability to pay.

Project Open Hand was founded in San Francisco in 1985 by Ruth Brinker, a retired meal service manager, who began preparing meals in a church basement for seven people with AIDS. The first grassroots response to the nutritional needs of people with AIDS in the nation, Project Open Hand continues to be a model for similar organizations around the world. In 1989, Project Open Hand started serving people with AIDS in Alameda County. In 1998, Project Open Hand furthered its reach and began serving congregate lunches to seniors at various sites throughout San Francisco. At the beginning of 2000, Project Open Hand expanded its services to provide Meals with Love to people who are homebound and critically ill.



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Drug deal CONT. >>

ranked 18th on the Fortune 500 list, with \$93.6 billion in annual revenue and a CEO, John Hammergren, who received compensation in 2007 worth more than \$22 million after presiding over the company's record profits that year.

Imagine, too, that the distributor is powerful enough to slap new price stickers on cartons of drugs around the country, not just at your corner bodega, so you can't simply elect to shop elsewhere to protest the new prices. Neither can you just stop consuming needed medicines the way you can snack chips.

Herrera's federal civil suit probably has escaped media attention due to its esoteric nature (not to mention a potential conflict of interest at the *San Francisco Chronicle*, but we'll get to that in a minute). It charges that McKesson Corp., along with a tiny drug data publisher based in San Bruno called First DataBank, conspired in an "elaborate scheme"

to unfairly mark up the price on more than 400 name-brand prescription drugs. The conspiracy allegedly resulted in the San Francisco Health Plan being forced to make thousands or even millions of dollars in excess payments to cover the cost of such medications.

The SF Health Plan is not the same as Healthy San Francisco, the city's historic 2006 bid to grant universal health care to the 82,000 adults here who live without insurance. The SF Health Plan extends mental, medical, and dental health coverage to about 50,000 people, including approximately 28,000 children in the city, and offers in-home support workers to the disabled and elderly. The plan is funded through a combination of federal and state dollars known in California as Medi-Cal and elsewhere as Medicaid.

The programs help low-income residents get health care, but its public subsidies are being endangered by a massive state budget deficit. So making sure the SF Health Plan is paying

the appropriate price for prescription drugs, a \$200 billion industry in the United States, is more important than ever.

McKesson and First DataBank, the lawsuit alleges, placed new stickers on drug packages so that everyone — from private insurers to Medi-Cal to consumers without insurance who simply walk up to a pharmacy window and cover their drug treatments with cash — paid far more than they should have, based on an industry calculation that's similar to the suggested retail price printed on our analogy of a bag of chips. Herrera says he took on the suit because San Francisco is not alone in overpaying for pharmaceuticals and he saw a chance to force greater reforms in the system.

"We make our decisions based on the facts and the law, and we do our best to protect consumers, taxpayers, and businesses alike," Herrera told the *Guardian*. "This impacts a lot of things. It's about protecting consumers from having high drug

CONTINUES ON PAGE 14 >>



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Drug deal CONT.

costs passed on to them. It's about protecting taxpayer dollars since this is the San Francisco Health Plan, and it's something that emanates out of a city program. But it's also about protecting businesses, because a lot of businesses and health plans are the ones footing the bill for increased drug costs."

First DataBank is not listed as a defendant in Herrera's suit but is described as "an unnamed co-conspirator." The company is a little-known subsidiary of the private, New York-based media conglomerate Hearst Corp., which owns dozens of major publications including the *San Francisco Chronicle*, the *Seattle Post-Intelligencer*, *Esquire*, and *The Oprah Magazine*. Spokespersons for McKesson and First DataBank refused to comment for this story.

As far as revenue is concerned, First DataBank is a bit player in the world of pharmaceuticals. Court records in a related 2006 suit describe its annual pretax income as just \$19 million, barely enough to cover the McKesson CEO's compensation last year.

But the company is nonetheless important to people who rely on prescription drugs. It's one of the few major companies in the United States that maintains a sophisticated electronic database of information on tens of thousands of prescription drugs. Plus, First DataBank possesses a virtual monopoly on the market because the company merged with its only real competitor, Medi-Span, in 1998. Its database includes numbers, for instance, on what a drug manufacturer like Aventis might charge distributor McKesson for the allergy medicine Allegra, a figure known as the "wholesale acquisition cost."

Because it's almost impossible to track every transaction between McKesson and retail chain pharmacies that McKesson distributes bulk drugs to, like Rite Aid and CVS Caremark McKesson, it's First DataBank's job to survey the distributors and come up with an "average wholesale price."

After you obtain a bottle of Allegra with a co-pay to take care of your stuffy nose, your insurance provider, say, Blue Cross or Kaiser Permanente or the SF Health Plan, refers to First DataBank's massive catalog of drugs — for which they've

paid a hefty subscription fee — to make sure the price they're paying for your allergy medicine is the one properly set by the market.

First DataBank claimed for years that it was surveying multiple drug wholesalers like McKesson to come up with its average published prices and that it was increasing the number of surveys it conducted. But there aren't that many wholesalers to actually survey because so many of them have merged with one another in recent years. Also, two out of the nation's three top wholesalers apparently declined to participate in the surveys as a matter of policy.

Troy Kirkpatrick, a spokesperson for Cardinal Health, one of McKesson's few competitors, said his company doesn't give out proprietary information to anyone, let alone First DataBank.

"We have a long-standing policy of not providing confidential pricing information to external sources," Kirkpatrick said. "So if we get asked to share that type of information, we decline."

By 2001 it appeared that First Databank wasn't really surveying several wholesalers or even the two major companies that compete

directly with McKesson, according to court records. First DataBank allegedly conspired with McKesson to establish an artificial baseline markup on hundreds of drugs that didn't accurately represent their true suggested retail price.

But if the bodega, or in this case, the retail pharmacy, is benefiting from the new stickers, then what's in it for McKesson?

Herrera's suit contends that if pharmacies like CVS and Rite Aid saw McKesson pressing the scales for them, they'd return to McKesson with their business instead of its two other major American wholesale competitors, Cardinal Health and AmerisourceBergen.

The three companies aggressively compete with one another for business just like they're supposed to in good ol' free-market America. But now it appears that McKesson has found a way to game the system and edge ahead of its two rivals. Indeed, McKesson is narrowly beating them in total revenue according to the Fortune 500 list.

Profit margins from drugstore chains were sagging at the time the alleged scheme between McKesson and First DataBank took off, and

chain pharmacies had been pressing manufacturers to help them earn higher profit margins. According to the lawsuit, distributor McKesson came to the rescue.

So the final question, then, is whether the drug stores were enriched by all this.

Longs Drugs last year made more than \$5 billion in revenue. About 20 percent of that, or \$1 billion, came from the government-subsidized health care programs Medicare and Medicaid, according to company records.

In its most recent annual report to the Securities and Exchange Commission, Longs admits that if insurers began using a different benchmark than the prices published by First DataBank, such as a pricing guide that more accurately reflected market prices, there could be a "material adverse effect on our financial performance." **SFBG**

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McKesson and First DataBank — and parent company, Hearst — have rich histories of antitrust problems.



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Rise above

Skateboarders were once outlaws. Now they're the establishment — and they're trying to drive BMX bikers out of public parks. Can't we all just get along?

By **Duncan Scott Davidson**

> duncan@sfbg.com

I push off and head down a makeshift plywood runway, compressing as I roll over the edge and into the Technicolor graffiti of the drainage ditch. The transition between the banked wall and the flatbottom has an abrupt kink in it, enough to send you to your face if you're caught sleeping. I take some weight off the front end and try to maintain my speed as I pump into the opposite corner and carve the far end of the ditch where there's an over-45-degree wall that runs behind what my friends and I call the "death pit" — a gaping cutaway in the bottom of the culvert, five feet deep, filled with broken glass, and frequently used as a urinal. Since I'm at the apex of my backside carve, up a wall 10 feet above last week's Miller Time, I'm jolted by the crackle of a loudspeaker:

"You are trespassing. Leave the area at once or you will be arrested."

My concentration shot by the sheriff's announcement, I jump off my deck and over the chasm at the base of the bank, barely clearing the skater's version of a Vietnam tiger pit, and land on the rough concrete beyond the edge. My board bullets straight in, though, so I've got to lower myself — gingerly — into the mostly dry detritus and rescue it before my friends and I jet out of the spot and into the manicured back nine of Pleasanton's Castlewood golf course. We get to the car, throw the boards in the trunk — mine has a "Skateboarding Is Not a Crime" sticker on the bottom — and head to the next spot, a ditch called the Rat Trap.

The year is 1987. I'm 16, in high school, and living with my parents in Fremont. The scene plays out over and over in much the same way: a drainage ditch, a nicely painted curb or ledge at a shopping center, the occasional backyard pool, and night sessions at the Tar Banks, a set of embankments around a loading dock with curbs at the top. It's an underground railroad of repurposed architecture, none of it designed with a skateboard in mind but all of it highly skateable.

Every weekend my crew hits as many spots as we can, and the constants shape up like this: urethane, aluminum, Canadian hard rock maple, concrete, and asphalt. Maybe blood, maybe beer — we're teenagers after all — but nearly always: cops.

Skateboarding may not be a crime, but it sure as hell feels like one.

Flash forward 20 years. I'm with a different crew as I pull onto a street in suburban Redwood City, and I'm no longer rollin' in my mom's Plymouth Sundance, but my own truck. The other thing that's changed is the number of wheels per head. There are four heads to eight wheels, and we're

here to ride the Phil Shao Memorial Skatepark. On bikes.

The park does not disappoint. There are a million kids trying tech ollie flip tricks around the perimeter of the park, but the bowl is what I'm about. Big and shapely with almost burlesque hips poured into her concrete, I'm in love as soon as I roll in. There are a few local bikers who have the place dialed, nonchalantly airing a few feet out and throwing the bars before heading back down the tranny. The only two skaters riding the bowl are a tall skinny teenager and his little sister, who looks to be about 10, and they have it on lockdown: lipslides on the spine, grinds, rock and rolls — everything smooth and fast. "Yeah!" I yell as they take their runs, stoked on their skills.

I know the times have changed when I see the little girl come up out of the bowl in the \$450,000 public piece of silky-smooth concrete perfection, walk over to her mother, who's posted up on a ledge, get a cell phone and make a call. Not five minutes later there are seven (I counted) Redwood City police officers converging on the bench where my friends and I are sitting. They randomly collar my buddy Scott — though I was the last one to drop in — and write him a ticket for \$100. I have to admit, I'm flabbergasted.

Guess what: skateboarding isn't a crime anymore — it's gone mainstream. Successful companies hire lobbyists to promote the sport, and communities spend big bucks building new facilities for skaters. And now some skaters, many of them kids who never had to live in the underground world that I did, are using their legitimacy to push out the new outlaws — people who ride BMX bikes.

It's crazy — two cultures that share so much, fighting over how many wheels they ride.

"Is that your daughter's bike?"

The question comes from one of my coworkers, and, believe it or not, it's not intended to be snarky. I can't ride in public without someone saying "cute little bike," while giggling to themselves — or laughing and pointing. Seeing a six-foot-tall, 200-pound, bald-headed, tattooed white dude on a "kid's bike" is like being passed on the sidewalk by a bear on a unicycle. At one point reactions like these would've rubbed me the wrong way, but nowadays, I nod and smile. Sometimes, I try to explain what constitutes a "full grown" BMX bike. While it's got small wheels — 20 inches in diameter — the top tube, from the seat to the stem, measures 21 inches, and the handlebars are considered pro-sized at eight inches high by 28 inches wide.

Bicycle motocross, or BMX, is purported to have started in 1963 when the Schwinn corporation of Chicago unveiled the Stingray, which was basically a

downsized version of the company's balloon-tired cruiser-type bikes. Kids pretended to be grown-ups by aping Roger DeCoster and other moto heroes — launching their bikes off jumps, racing in empty fields and abandoned lots, and cranking wheelies down the sidewalks of Anytown, USA.

"It all began the way most individual sports start," motorcycle customizer Jesse James says in a voiceover at the beginning of the 2005 BMX nativity story/documentary *Joe Kid on a Stingray*, "kids pretending to be grown-ups, but acting like big kids."

I have been riding since I was seven. After three decades, one truism remains, and I can't candy-coat it. I've got to speak it like a true BMXer: BMX is rad. It is and always has been an entity unto itself, progressing from wheelies, skids, and bombing hills to encompass myriad styles and surfaces, from streets to pools to dirt jumps to ramps to the balletic grace of flatland freestyle.

This summer, big kids on little bikes will be jumping 30-foot gaps at as many miles per hour as BMX pays homage to its racing roots at the 2008 Olympic Games in Beijing. On June 12 in New York's Central Park, Kevin Robinson will try to break the legendary Mat Hoffman's record for the highest quarter-pipe air on a bike — 26 feet, 6 inches.

It doesn't take death-defying world records, the X Games, the Olympics, or the stupefaction of squares with cameras to make BMX legit. That feeling of overcoming fear and doubt by jumping a little farther, a little higher, the rush of nailing a trick, or carving a bowl, hasn't changed in half a century. The legitimacy lies in that feeling, behind your breastbone, and it doesn't change as you get older. Your wrists hurt, your ankles hurt, and your back hurts, but the feeling is the same. Kid's bike? Hell yeah, it's a kid's bike.

It's not as though I was blissfully unaware of a beef between bikers and skaters

CONTINUES ON PAGE 16 >>

10 o'clock high and rising: Ron Wilkerson in Cunningham's pipe.

PHOTO BY JOEY COBBS



Something from nothing: Dave Vanderspek (left photo) and the legendary tabletop bunnyhop in Golden Gate Park, 1984. Ron Wilkerson at 42 (center), and on the cover of the premier issue of *Freestylin'*, at 18 (inset). At right, Tim “Wolfman” Harvey shares the airspace at a famous SF skate spot.

DAVE VANDERSPEK PHOTO BY BOB OSBORN; RON WILKERSON PHOTO BY JOEY COBBS; TIM HARVEY PHOTO BY MARCO SVIZZERO

BMX CONT.»

that day in Redwood City. Ask any BMXer to tell you a story of friction between the two and four-wheeled sets, and it's not going to take them long to come up with something.

“When I was 12 years old, a skateboarder threw my bike out of the bowl at Ripon skatepark,” says Jackson Ratima, now 19, a Daly City rider sponsored by Fit Bikes. “He was, like, 20 years old or something.”

Tim “Wolfman” Harvey, 21, another up-and-coming pro, tells a similar story about a visit to the Bay Area from his native Massachusetts, when a local skater hassled him at the Novato skatepark. “I didn’t even know anything about California. It was my first time out bike riding, period. The guy was giving me all kinds of crap, yelling at me.”

Ironically, Harvey, as friendly and easygoing a guy as you could hope to meet, almost turned pro for skateboarding before an ankle injury made it nearly impossible to ollie, an essential trick in street skating. He now lives in Petaluma and is a member of the painter’s union in San Francisco, where he’s a familiar face at street spots, but now on a bike. Back then, though, he “thought California was a scary place.”

The Bay Area — and SF in particular — may be the worst place for bikers seeking a vibe-free session. “I’ve never experienced hostility like it is out here,” Ratima says.

Smoldering after the Redwood City incident, I began to fixate on the “Skateboarding Is Not a Crime” slogan from my youth. Originally a bumper sticker made by *Transworld Skateboarding* magazine in the mid ’80s, Santa Cruz Skateboards currently makes a deck with that written on it, so the skate community has gotten a lot of mileage out of being oppressed.

“Skateboarding isn’t a crime?” I’d ask myself. You’re damned straight skateboarding isn’t a crime: it’s the law. BMX is a crime. There isn’t a biker alive who rides transition who hasn’t rolled into a taxpayer-funded park and had a knee-high grommet point to the sign and say, “Bikes aren’t allowed.”

Not allowed, huh? Son, I skated my first pool when you were doing the backstroke in your papa’s ball bag.

Look: I love skateboarding and always will. Both skaters and bikers are doing the same thing, copping that same feeling rolling over the same terrain. The war makes no sense.

“We have religion and race and class dividing us. I refuse to be divided by what type of wheel size I have,” says Jon Paul Bail, a local at Alameda’s Cityview skatepark.

Bail, 40, is the artist and pundit behind politicalgridlock.com. Through the Home Project, a program run through the Alameda Unified School District, Bail helped raise \$150,000 to

build the park, \$8,000 of which came directly from his company’s coffers. He helped design the park, and he helped pour the concrete in the park, which opened in 1999. Mixed sessions of bikers and skaters were going down for six months with minor tensions but no major incidents when then–City Attorney Carol Korade advised City Hall that mixed use was too dangerous, and shut the bikers out.

My call to Corinne Centeno, Redwood City’s Director of Parks, Recreation, and Community Services, got off to a rough start: “I understand [the Phil Shao Skatepark] is not bike-legal, right?”

“Right. It was built as a *skatepark*,” she replied, subtly italicizing the first syllable with her tone of voice.

“It wasn’t designed for bikes,” she repeated, before adding, “but their having been prohibited from the start hasn’t necessarily kept people out.” In an effort to do just that, the city is building a fence around the park, with bids currently ranging from \$23,000 to \$60,000.

The semantic argument — “it’s called a ‘skatepark,’ not a ‘bike park’” — is usually reserved for laypeople who don’t know enough about skateboarding or bike riding to see its inherent lack of logic.

Drainage ditches are not called a “skating ditches,” nor were they designed for skating. Swimming pools are not called “skating pools.” Yet, therein lie the roots of the modern skatepark, along with full pipes, which are based on industrial-size drainage systems also not intended for wheels. Every day skateboarders and bikers transcend these limits through creative repurposing.

Collision, and the fear of collision, is the main thing public officials cite when shutting bikers out of parks. “It’s unnerving,” Vancouver pro skater Alex Chalmers wrote in a 2004 *Thrasher* manifesto, “BMX Jihad: Keep It in the Dirt.”

“BMXers cover so much ground so quickly, especially when they’re pedaling frantically to blast a transfer, that it’s particularly hard to gauge these collisions,” he wrote.

But the fact is that in any given park BMXers and skaters take different lines, and the best way to acclimate each group to the other is through exposure. If bike riders are banned, it increases the risk of collisions when a few bikers decide to chance the ticket or brave the vibe-out and ride anyway. A lot of bikers hit parks early in the morning because they don’t want to deal with hassles. During the overlap in “shifts,” this leads to bewildered skaters who aren’t used to the lines a biker takes, and vice versa.

And the head-on menace is greatly overstated, largely disappearing when a park is integrated, if only unofficially. At Cityview, the police have displayed somewhat less zeal in ticketing bikers during the past few years. “They treat us like gays in

the military,” says Bail. “Don’t ask, don’t tell.” And yet everyone manages to coexist.

At the new \$850,000 skatepark in Benicia, which opened in October, integration isn’t a big deal. “From its conception, we designed it to be a skateboard park and also for bikes,” says Mike Dotson, assistant director of parks and recreation. Technically, the park has designated bike hours, but since it’s largely unsupervised, there’s a mildly laissez-faire approach to enforcement. “In the very beginning there was a lot of concern about the use of both bikes and skateboards,” Dotson says, stating that the park was packed the first few months. “Initially we had one or two calls on it. Since then I can say I haven’t had any calls on it — in relation to bikes and skateboards being in it at the same time or other complaints.”

And there are mixed-use parks all over the world, as far away as Thailand and as nearby as Oregon: “You go to Oregon, and you can ride wherever you want,” says a stunned Maurice Meyer, 41, lifelong San Francisco resident and founding member of legendary bike and skate trick team the Curb Dogs. Long Beach, Las Vegas, Phoenix, even Alex Chalmers’ hometown of Vancouver — all have parks where bikes and skates legally ride at the same time. What’s up with the Bay?

Lawyers, insurance underwriters, and city hall types may never understand how a park works. “It’s out of ignorance,” Bail says. “To them it looks like chaos. To anyone who has skate etiquette — which is everyone — we all take turns.”

Besides, let’s face facts: a skatepark is a dangerous place — to different degrees at different times, and for different reasons. “I swear to God, every time I go to the skatepark I see a hundred boards flying all over the place,” Ratima says, “and I’ve never seen a bike go flying and land on a guy’s head.” It’s not an inflatable jumpy house — it’s fun, but it’s not made out of cotton balls and your mother isn’t here. Usually.

Rose Dennis, press liaison for the San Francisco Recreation and Park Department, seemed baffled that someone would want to ride a bicycle inside the skatepark part of the new Potrero del Sol. Perhaps as a way of distracting me from my damn-fool idea, she kept hyping the park’s “other amenities.”

I live three blocks from Golden Gate Park — if I want to play Frisbee, I’m not going to drive across town. I want to ride. When I brought up the possibility of scheduling bike-only sessions in the yet-to-be opened park, she suggested I draft a letter to general manager Yomi Agunbiade, before adding that “the facility wasn’t designed for that type of recreation.”

When I (graciously, I thought) let her know that it would be not only possible to ride a bike there, but highly gratifying, she got a little heated: “At the end of the day, the buck stops with us. If one of you guys breaks your skull open and you’re bleeding all



Pools ain't nothin' new: unsung Dogtown legend Thom Lund (left photo) goes over the light in 1975. Maurice "Drob" Meyer (center) keeps BMX alive. Safety first: Jackson Ratima (right) uses the handrail.

THOM LUND PHOTO BY TIM EAGLE; JACKSON RATIMA PHOTO BY BRAD LOVELL

over the place, believe me, no one's going to have any sympathy for Rec and Park if they make really nonjudicious decisions."

In other words, like a lot of city officials, she's worried about getting sued.

But you know what? There's actually *less* chance a BMXer will successfully sue the city. I give you California Government Code Section 831.7, which states the following: "Neither a public entity nor a public employee is liable to any person who participates in a hazardous recreational activity ... who knew or reasonably should have known that the hazardous recreational activity created a substantial risk of injury to himself or herself and was voluntarily in the place of risk."

The law lists "bicycle racing or jumping" as being a "hazardous recreational activity." It's on a fairly extensive list, along with diving boards, horseback riding, and the ever-popular rocketeering, skydiving, and spelunking, which, as I'm sure you've heard, are all the rage with the kids these days — much more popular than BMX.

But the words "skateboarding," "skateboarder," and "skateboard" are not listed anywhere in the text of the Hazardous Recreational Activities law, commonly called the HRA law. In fact, the International Association of Skateboard Companies has been lobbying to get the bill amended to specifically include "skateboarding" since 1995, when Assemblymember Bill Morrow (R-San Diego) took up the issue. Morrow's bill was rejected by the state Senate Judiciary Committee in 1996. In 1997, Morrow and skateboard association lobbyist Jim Fitzpatrick gave up on

amending the HRA and instead pushed Assembly Bill 1296, which added Provision 115800 to the state's Health and Safety Code, which states, in part and in much less forceful language — without using the word "liable," for instance — that owners or operators of local skateparks that are not supervised must require skaters to wear helmets, elbow pads, and knee pads, and that they must post a sign stating said requirement.

It doesn't say anything about "if one of you guys breaks your skull open and you're bleeding all over the place" while *wearing a helmet*, then you can't hold the operator liable.

When I asked San Francisco Deputy City Attorney Virginia Dario-Elizondo how the law might apply to the city's skateparks, she told me, "This question has never come up. I must tell you, I've never even seen the rules for the skateparks — no one's ever asked me to look at them."

BMXers are willing to compromise if that's what it takes. In May, San Jose opened the 68,000-square-foot Lake Cunningham skatepark, built by the same design firm (Wormhoudt) as the Benicia park at a price of \$4.7 million, and the place has bike hours. Like any park, there are rules. Like some parks, there's supervision, so the rules are enforced: separate bike sessions; helmet, elbow, and knee pads required at all times; brakes required on bikes; no smoking; no songs with swear words over the park soundsystem; no bikes in the three bowls with pool coping even though they only allow plastic pegs, which are undoubtedly softer on coping than metal skateboard trucks ... it's a long list of restrictions. It's inconvenient for guys

who don't like pads or don't run brakes, and there's some griping, but we've got our eyes on the prize: the place is amazing, with a huge full pipe, massive vert bowls, and a decent street course.

I would like skaters to realize a couple of things: skating and BMX aren't so different from each other, at least in the feeling each gives you, right there, behind your sternum, where your heart beats.

Bikers are going to ride no matter what, just like skaters are going to skate. Legal or not, we're not going to go away. "I got arrested for riding there when I was 14," Ratima says of the Daly City skatepark. "They took my bike and threw it in the back of the car. I just kept going every day, and finally they just gave up."

"I've ridden bikes on vert," *Thrasher* editor Jake Phelps tells me during a phone conversation. "I can ride a bike in a pool, I can do that. I'm stoked when I ride a bike in a pool. Feels hella fun to me. Catching air on a bike is awesome, no doubt about that."

This, from the longtime editor of the bible of the "fuck BMX" set. It's either baffling or heartening. I can't decide which. "I don't mind people that are just regular," he says. "If they're skateboard people or they're bike people too, I'll respect anybody that respects me."

That's what it comes down to: respect. I respect the fact that skateboarders did not come into this age of skateparks easily. I faded out when there was nothing, and I came back when they were in small towns across America, and I missed all the politicos and dreary meetings. It's time for bikers to stop feeling like second-class citizens and demand a seat at the table. In the words of Black Flag, it's time to rise above. **SFBG**

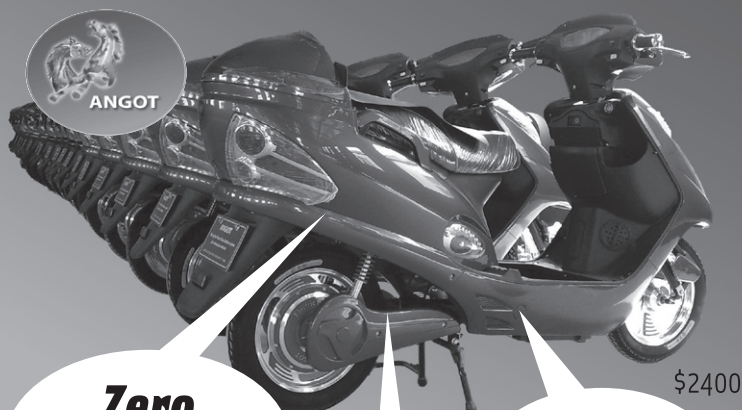
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Shit equity

By Sarah Phelan
sarah@sfbg.com

GREEN CITY At long last, the San Francisco Public Utilities Commission appears to be moving forward with plans to address long overdue environmental justice issues ("It Flows Downhill," 08/08/06) that are directly related to its sewage treatment plant in the city's southeast sector.

At a May 27 SFPUC meeting, SFPUC staff recommended that the agency build a new digester facility in the southeast part of town and divert 12 percent of its sewage flow to the west side's Oceanside plant, (which, incidentally, a current signature-gathering campaign hopes voters in November will rename the George W. Bush Sewage Treatment Plant).

For decades residents of Bayview-Hunters Point have endured foul smells, thanks to the close proximity to their homes of the Southeast treatment plant. The site treats 76 percent of the city's sewage in facilities that are almost entirely outdoors. By contrast, facilities at the Oceanside plant, in a wealthier side of town, are mostly indoors and/or underground.

It's an unequal division that has long had southeast residents claiming environmental racism. To make matters worse, the Southeast plant contains nine pancake-shaped digesters that could experience problems in an earthquake, with worrisome corrosion on the undersides of the digesters' covers.

Cost estimates for a new digester facility range from \$700 million to \$1.3 billion. This variation depends on the location choice for the new digesters: if the agency builds new digesters on the south side of its existing Southeast plant, the agency is looking at the cheaper end of the scale.

But if the SFPUC follows another option to build a new facility on the back lot of Pier 94, a Port of San Francisco property, it would remove the plant from a residential neighborhood but be left facing a near doubling of the cost.

Replacing the digesters was a pet cause of former SFPUC General Manager Susan Leal, and continues to be a priority for District 10 supervisor Sophie Maxwell, so it's likely to remain a key focus for former City Controller Ed Harrington, who took over as general manager of the agency after Mayor Gavin Newsom ousted Leal.

"You'll see immediate work on the digesters," Harrington assured the commissioners. "The PUC is suggesting doing on an environmental impact report on both sites."

That report likely won't be complete until 2010, when the agency leaders will have to choose an option. PUC project manager Jon Loiacono seems to be keenly aware of the thorny issues at play and told the commission that "staff would like to work with an advisory group and hire a consultant sensitive to community issues to find the best solution."

"It would almost certainly be less expensive to rebuild on the current site, but we don't want anyone to make the digester decision based on cost," PUC spokesperson Tony Winniker told the *Guardian*.

"We really want it to be a public health and safety decision," PUC Citizens Advisory Committee chair Alex Lantsberg told the *Guardian*.

The digester replacement cost represents a significant chunk of the total estimated price tag of the PUC's proposed sewer system master plan, which ranges from \$3.8 billion to \$4.4 billion. PUC staff is also outlining plans to send some of the waste westward in what the PUC currently calls "the Upper Alemany diversion."

The plan involves building a tunnel near Cayuga Creek, where runoff water tends to back up, and carrying it to the Oceanside plant. So, is this the return of the dreaded cross-town tunnel, an idea that had irate Bernal Heights residents waving plungers at City Hall three decades ago? PUC staff claim it is not.

"It's a different concept, but similar," Loiacono said of the current plan.

"This reduces how much waste is treated in the Bayview and shifts it to a plant where there is excess capacity," Winniker explained, further noting that while the old cross-town tunnel would have run under Bernal Heights, this diversion will use city rights of way.

The project would improve drainage for the Cayuga and divert about 10 million gallons of sewage per day from the Southeast plant to the Oceanside plant, PUC spokesperson Tyron Jue told us. The alignment hasn't been chosen yet, but Jue said, "we're considering different routes, like Brotherhood Way or Ocean Avenue."

Whatever path the SFPUC pursues, the project won't be cheap — economically or politically. **SFBG**

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GUARDIAN

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A space colony in Wisconsin

By Annalee Newitz

> annalee@techsploitation.com

TECHSPLOITATION Every year in late May, several thousand people descend on Madison, Wis., to create an alternate universe. Some want to build a galaxy-size civilization packed with humans and aliens who build massive halo worlds orbiting stars. Others are obsessed with what they'll do when what remains of humanity is left to survive in the barren landscape left after Earth has been destroyed by nukes, pollution, epidemics, nanotech wipeouts, or some combination of all four. Still others live parts of their lives as if there were a special world for wizards hidden in the folds of our own reality.

They come to Madison for WisCon, a science-fiction convention unlike most I've ever attended. Sure, the participants are all interested in the same alien worlds as the thronging crowds that go to the popular Atlanta event Dragon*Con or the media circus known as Comic-Con. But they rarely carry light sabers or argue about continuity errors in *Babylon 5*. Instead, they carry armloads of books and want to talk politics.

WisCon is the United States' only feminist sci-fi convention, but since it was founded more than two decades ago, the event has grown to be much more than that. Feminism is still a strong component of the con, and many panels are devoted to the work of women writers or issues like sexism in comic books. But the con is also devoted to progressive politics, antiracism, and the ways speculative literature can change the future. This year there was a terrific panel about the fake multiculturalism of *Star Trek* and *Heroes*, as well as a discussion about geopolitical themes in experimental writer Timmel Duchamp's five-novel, near-future Marq'ssan series.

While most science fiction cons feature things like sneak-preview footage of the next special effects blockbuster or appearances by the cast of Joss "Buffy the Vampire Slayer" Whedon's new series *Dollhouse*, WisCon's highlights run toward the bookish. We all crammed inside one of the hotel meeting rooms to be part of a tea party thrown by the critically-

acclaimed indie SF Web zine *Strange Horizons* (strangehorizons.com), then later we listened to several lightning readings at a stately beer bash thrown by old school SF book publisher Tor.

One of the highlights of the con was a chance to drink absinthe in a strangely windowless suite with the editors of alternative publisher Small Beer Press, whose authors include the award-winning Kelly Link and Carol Emschwiller. You genuinely imagine yourself on a spaceship in that windowless room — or maybe in some subterranean demon realm — with everybody talking about alternate realities, AIs gone wild, and why Iron Maiden is the best band ever. (What? You don't think there will be 1980s metal in the demon realm?)

Jim Munroe, Canadian master of DIY publishing and filmmaking, was at WisCon talking about literary zombies and ways that anarchists can learn to organize their time better, while guest of honor Maureen McHugh gave a speech about how interactive online storytelling represents the future of science fiction — and fiction in general. Science fiction erotica writer/publisher Cecilia Tan told everybody about her latest passion: writing Harry Potter fan fiction about the forbidden love between Draco and Snape. Many of today's most popular writers, like bestseller Naomi Novik, got their start writing fan fiction. Some continue to do it under fake names because they just can't give it up.

Perhaps the best part of WisCon is getting a chance to hang out with thousands of people who believe that writing and reading books can change the world for the better. Luckily, nobody there is humorless enough to forget that sometimes escapist fantasy is just an escape. WisCon attendees simply haven't given up hope that tomorrow might be radically better than today. They are passionate about the idea that science fiction and fantasy are the imaginative wing of progressive politics. In Madison, among groups of dreamers, I was forcefully reminded that before we remake the world, we must first model it in our own minds. **SFBG**

Annalee Newitz (annalee@techsploitation.com) is a surly media nerd who bought way too many books at WisCon and can't wait to read them all.

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FRIDAY NIGHTS

JUNE 6

FRIDAY NIGHTS PARTY ON!

5:00 p.m.–8:45 p.m. with live music and cocktails.
Regular museum admission prices apply.

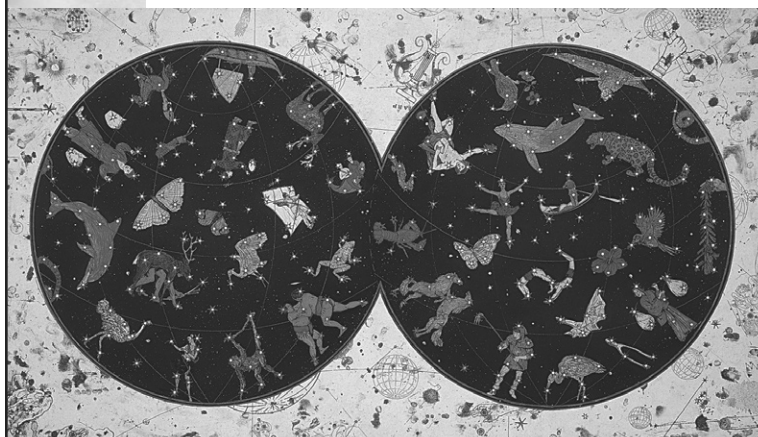
VIEW the exhibitions *For Tent and Trade: Masterpieces of Turkmen Weaving*, *Jane Hammond: Paper Work* and *Wildflowers of New England*.

EXPERIENCE the poetry of Lyn Hejinian and Leslie Scalapino as part of the de Young Poetry Series, curated by Paul Hoover, poet, editor and professor of creative writing at SFSU. Tickets are \$12 (\$8 for members); museum admission is not included. Purchase tickets at www.museumtix.com.

WATCH traditional Native American hoop dancing by Eddie Madrill.

LISTEN to Redbird Giving, a blend of traditional Native American music and rock.

CREATE your own "ancient" rubbing.



Credit: Jane Hammond, *My Heavens!*, 2004. Twelve-color lithograph with silver Mylar and collage on amate paper. Collection of Bud and Barbara Shark, Lyons, Colorado. © 2006 Jane Hammond

de Young



Golden Gate Park • San Francisco
415-750-3600 • deyoungmuseum.org

Friday Nights at the de Young is supported by the Koret Foundation. Friday Nights at the de Young is part of FAMSF's Cultural Encounters initiative generously funded by The James Irvine Foundation, The Wallace Foundation, the Institute of Museum and Library Services, the Columbia Foundation, and the Winifred Johnson Clive Foundation.

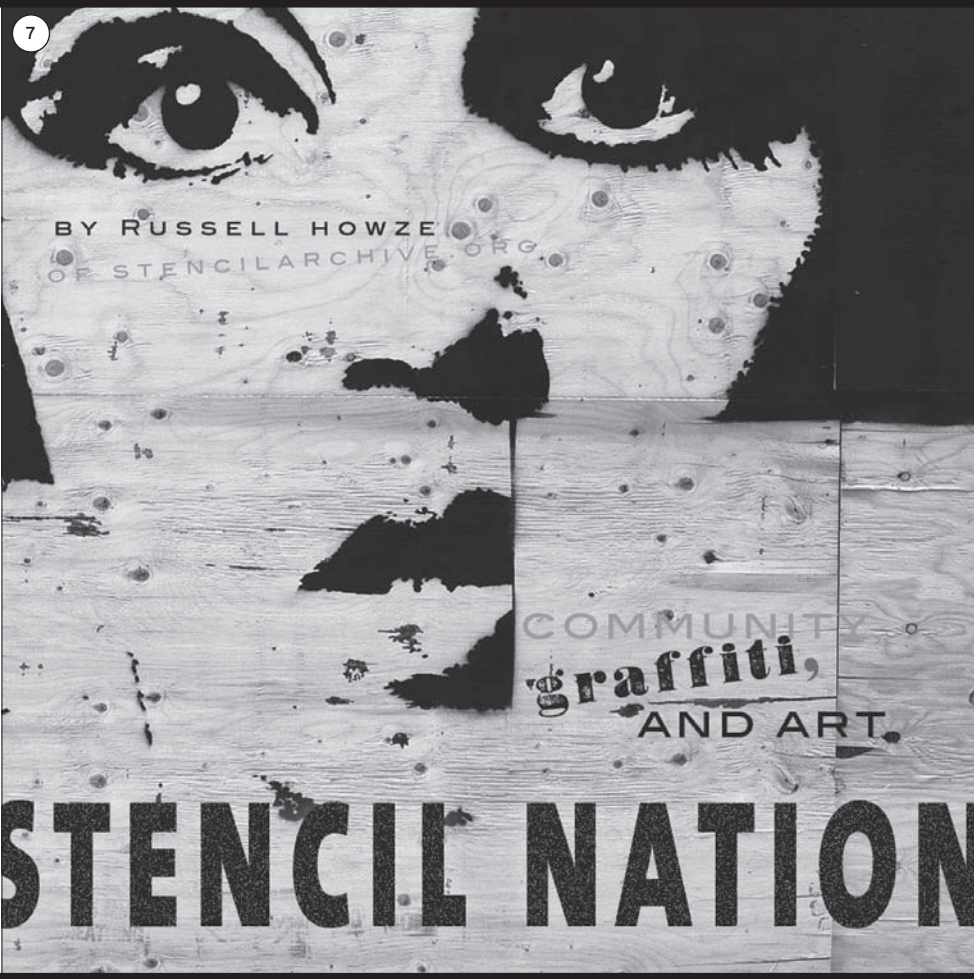


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GUARDIAN

THE SAN FRANCISCO BAY GUARDIAN PICKS



JUNE 4-10, 2008

DISCO 3

By Johnny Ray Huston
> johnny@sfbg.com

There's no better way to kick off chapter three of my disco intro trilogy than by throwing a bouquet of roses wrapped in BeDazzled underwear to the fabled Black Devil Disco Club, whose old-new *Eight Oh Eight* (Lo) takes synth arpeggios and Miss Piggy vocals to previously unknown back rooms of pleasure. Low Motion Disco's *Keep It Slow* (Eskimo) is a sublime form of unwind, since it follows its own advice. Finally, the deserts on *Disco Italia: Essential Italo Disco Classics 1978-85* (Strut) make for an excellent midnight snack. Still hungry? Check out the Noise blog, where I'll expand upon the entries in the trilogy. www.sfbg.com/blogs/noise

WEDNESDAY JUNE 4

MUSIC

"Far Out Friends": Gary Snyder and the Galax Quartet

A half-century of publishing is a lot of words. Sounds incapacitatingly stressful to me. But for Gary Snyder — Pulitzer Prize-winning poet, real life hero of one of Jack Kerouac's most famous books (1958's *The Dharma Bums* Japhy Ryder), and Sierra Nevada bioregionalist — it's been 50 years of kindling a fierce sense of wonder and compassion for the natural world. Contralto Karen Clark and the baroque strings of Oakland's Galax Quartet perform pieces by four composers inspired by Snyder's work, providing a unique opportunity to celebrate the rich career of the man Ferlinghetti described as the "Thoreau of the Beat Generation" with the players and the poet himself. **(Kat Renz)**

8 p.m., \$15
Old First Church
1751 Sacramento, SF
(415) 474-1608
www.oldfirstconcerts.org

THURSDAY JUNE 5

THEATER

Exit Sign: A Rock Opera

Rock 'n' roll operas will never die. But everyone else will. If that's a bummer (and, hey, it kind of is), it's also fuel for an ecstatic journey into some vital territory in longtime Bay Area rock-guitarist Carrie Baum's backbeat driver of an opera. In *Exit Sign*, a father and his queer daughter set off on a TV-told-me-to family car ride/quest to save humanity from itself, only to encounter some wicked turns in the road. Inspired by the fallout from her father's death, Baum's light take on a heavy topic is no joke — and neither are the expert harmonies. **(Robert Avila)**

Through Sat/7
8 p.m., \$10-\$15
Mama Calizo's Voice Factory
1519 Mission, SF
1-800-838-3006
www.brownpapertickets.org

VISUAL ART

"Alan B. Stone and the Senses of Place"

Beauty and melancholy entwine in the photographs of Alan B.

Stone, who taps into the homoeroticism present in natural settings during repressive eras. Better than its title might suggest, the recent documentary *Eye on the Guy: Alan B. Stone and the Age of Beefcake* (2006) uncovered some of the paradoxes in the life and work of Stone, who created much of his art while living with his mother in Montreal. Now, historian and curator David Deitcher is allowing Stone's work to speak for itself. The images in the Deitcher-curated "Alan B. Stone and the Senses of Place" present landscapes of desire amid homophobia. **(Huston)**

Through Aug 23
Reception 5-8 p.m., free
SF Camerawork
657 Mission, second floor, SF
(415) 512-2020
www.sfcamerawork.org

MUSIC

Or, the Whale

Since local group Or, the Whale self-released its debut *Light Poles and Pines* last year, it has ventured into the Midwest and South. It recently performed for a national television audience with the iconic Golden Gate Bridge as a backdrop.

How does a band produce a sound so warm and comforting when its name alludes to the heartbreak of *Moby Dick* and its single focuses on the tragedy of Hurricane Katrina? The members strum and croon with a country sensibility grounded in authenticity and honesty, where in light of adversity, earnest shouts of hope and defiance ring true. With themes of seafaring exploration, disillusionment, and ultimate optimism, Or, the Whale submits a humble, welcome portrayal of Americana. **(Kevin Lee)**

With Pete and J and Greg Ashley
8 p.m., \$14
Independent
628 Divisadero, SF
(415) 771-1421
www.independentsf.com

PERFORMANCE

Grown Woman Show

Confession: the magic of adulthood is swiftly kicking my ass. Take this pick, for instance. I meant to write it on time, but was hit with a slew of grown up ridiculousness — bills, incessant calls from Mom, sketchy-ass old men trying to holler, etc. Being a grown-ass woman isn't easy, but the process of becoming one is one of most under-appreciated

stories of all time. Enter Leah Lakshmi Piepzna-Samarasinha, a queer Sri Lankan poet who kicks a healthy dose of love, heartache, family, and fierceness. Her one-woman show may not give answers, but it might prove that this whole living life thing ain't for nothing. **(Jamilah King)**

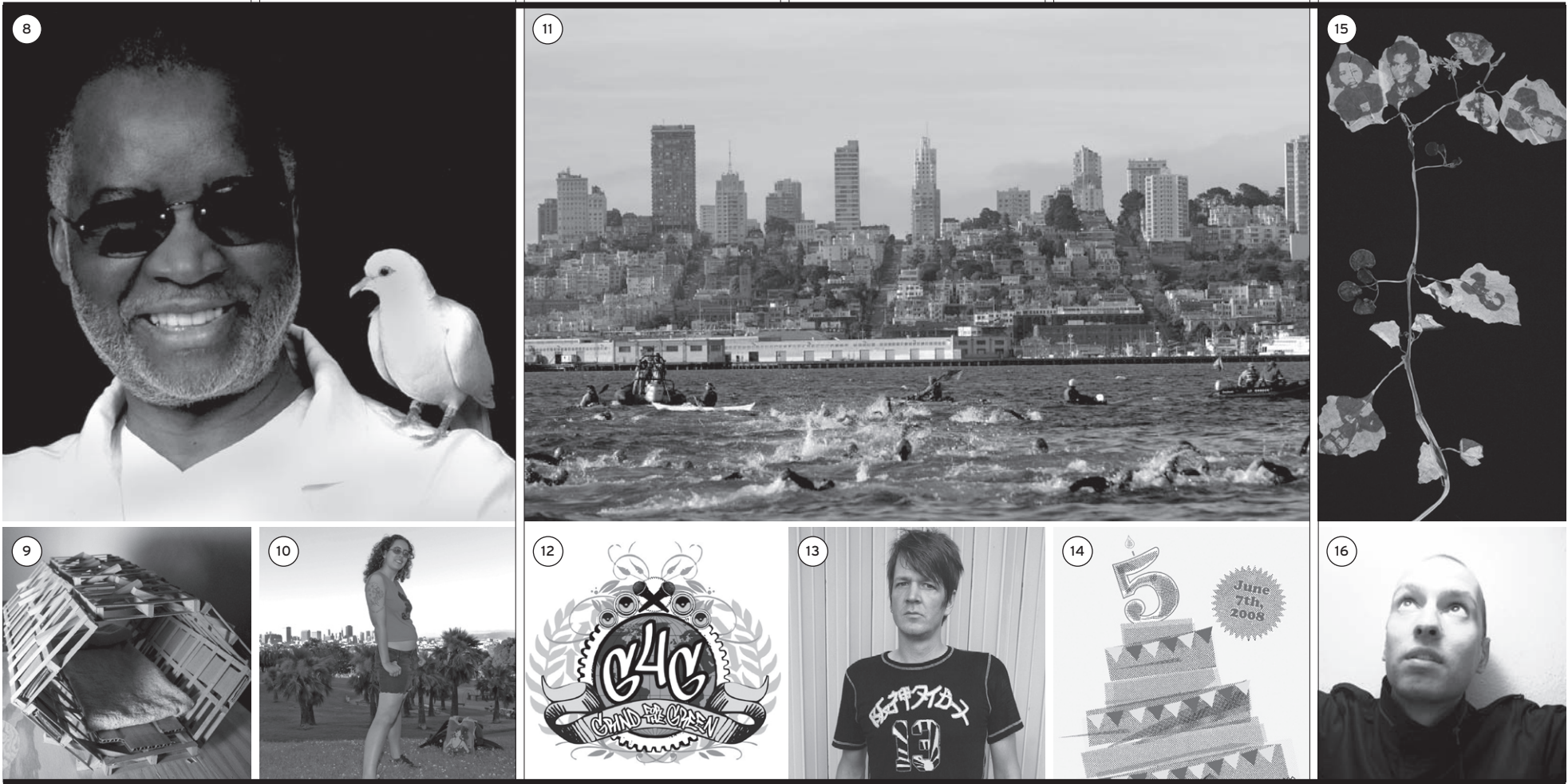
Also Fri/6
8 p.m., \$14
The Garage
975 Howard, SF
(415) 855-4006
www.brownpapertickets.com

FRIDAY JUNE 6

MUSIC

Firewater

If Tom Waits had a few too many and hosted a world music radio show, it might sound like Firewater. The band's protagonist, Tod A, left his New York City home in 2005 for parts beyond. He traveled to Israel, Turkey, India, and Pakistan, from whence he tried to enter Afghanistan overland via the Khyber Pass but was drugged, robbed, racked with intestinal terror, and forced to abandon the admittedly foolhardy plan. Thankfully, he



made it back not only alive but with a collection of new songs, *The Golden Hour* (Bloodshot), full of world-weary wit and backed by international players — it’s bhangra meets Balkan in the back of a Delhi bus. The return is not without mixed feelings: witness the polka stomp of “Weird to Be Back”: “Everything’s the same, or maybe just a little worse.” Weird for Tod, good for us. **(Duncan Scott Davidson)**

With the Audiophiles and Microfiche
10 p.m., \$12
Bottom of the Hill
1233 17th St., SF
(415) 621-4455
www.bottomofthehill.com

VISUAL ART/EVENT

Stencil Nation Release Party
In the outlaw world of graffiti, stenciling represents an imposition of order. Cartoonish doodles are replaced by crisp lines and bold images reminiscent of political propaganda, military graphics, and Warhol, and yet stenciling retains the essential characteristic of all graffiti: impermanence. Russell Howze recognized stenciling’s harsh beauty and made it his project to capture the ephemeral art form in his photography, now

compiled in his recent book, which features pictures of work from 350 artists — including the renowned Banksy — from around the world. Revolution Café celebrates the newly published *Stencil Nation: Graffiti, Community, and Art* (Manic D Press) with a book release party and an exhibit of stencil graffiti. **(Ailene Sankur)**

7 p.m, free
Revolution Café
3248 22nd St., SF
(415) 642-0474
www.stencilnation.org

MUSIC

Stefan Goldmann
Honey Soundsystem has been hard at work drawing electronic DJ talent to San Francisco. Stefan Goldmann is its latest coup, a German tech-house spinner and producer with releases on all the appropriate labels, including Ovum, Simple, and Innervisions. Goldmann founded his label Macro last year and has since contributed to its first three releases. From this recent body of work, “The Bribe” ranks best, a tripped-out melody-shifter that sounds like carnival music on acid (the drug — not the ’90s version of house). You

can’t help but notice that in addition to acquiring quality talent, Honey Soundsystem displays some clever event planning: the party’s on 06/06, at Club Six, on Sixth Street. Of course, 9’s are welcome too. **(Lee)**

With Ken Vulsion and Jason Kendig
9 p.m., \$15
Club Six
60 Sixth St., SF
(415) 863-1221
www.clubsix1.com

VISUAL ART/BENEFIT

Intersection 2008: Art Auction and Birthday Party
Some art spaces have pretentious or ridiculous names, but Intersection for the Arts is exactly what it says — a zone where many of this city’s most creative forces cross paths and sometimes unite. Almost 100 artists will be doing both at Intersection’s annual fundraising art auction, which offers pieces from Binh Dahn, Claudia Bernardi, Andrew Schoultz, recent Goldie awardee Jenifer K. Wofford, just-announced Society for the Encouragement of Contemporary Art award-win-

ner Jordan Kantor, and Airycka Rockefeller, perhaps the most talented of a growing contingent of Bay Area photographers occasionally drawn to rural or natural settings. **(Huston)**

Doors 7 p.m.
Auction begins 8:30 p.m., \$20
Intersection for the Arts
446 Valencia, SF
(415) 626-2787
www.theintersection.org

SATURDAY JUNE 7

MUSIC

Ahmad Jamal
How many artists active today tout a recording career that pre-dates your parents’ birth — and not simply because 1970s LSD, ’80s coke, ’90s suicidal angst, or ’00s drive-bys cut so many careers short? Here’s one: Ahmad Jamal. Arthritis-free and agelessly energetic despite nearly 78 years of life, the jazz piano legend, who released his first album, *The Piano Scene of Ahmad Jamal* on Epic in 1951, returns to Yoshi’s SF in support

of his upcoming release *It’s Magic* (Dreyfus). Jamal crafts his solos like a master storyteller, shaping narrative arcs through silence and spastic density that bind marionette strings to his audience’s emotions. It’s no wonder Miles Davis cited the man as a key influence. **(Ian Ferguson)**

Also Sun/8
8 p.m., \$30; 10 p.m., \$26
Yoshi’s SF
1330 Fillmore, SF
(415) 655-5600
www.yoshis.com

EVENT/MUSIC

“Grind 4 the Green”
In contrast to the vacuity of commercial hip-hop today, in the early days of the genre MCs used mic time to hype the crowd and address issues facing the community. Reactivating this civic tradition, Grind 4 the Green will host a summer season of environmental and professional music development workshops along with beat battles, culminating in a solar-powered hip-hop concert. The Grind’s
CONTINUES ON PAGE 22 >>

Cover art from (1) *Disco Italia*; (2) Black Devil Disco Club’s *Eight Oh Eight*; (3) Low Motion Disco’s *Keep It Slow* (see “Disco 3”); (4) Or, the Whale (see Thurs/5); (5) Galax Quartet with Karen Clark (see Wed/4); (6) *Exit Sign* (see Thurs/5); (7) Cover art from *Stencil Nation* (see Fri/6); (8) Ahmad Jamal (see Sat/7); (9) piece by Cameron Hockenson from “Shelters, Part 2” (see Mon/9); (10) Leah Lakshmi Piepzna-Samarasinha from *Grown Woman Show* (see Thurs/5); (11) Escape from Alcatraz Triathlon (see Sun/8); (12) Grind 4 the Green logo (see Sat/7); (13) Tod A from Firewater (see Fri/6); (14) flyer for “Needles & Pens: 5 Years and 50 Art Shows” (see Sat/7); (15) *The Leaf Effect* by Bin Danh from the Intersection art auction (see Fri/6); (16) Stefan Goldmann (see Fri/6)

EXIT SIGN PHOTO BY LYDIA DANILLER; AHMAD JAMAL PHOTO BY FRANK CAPRI; LEAH LAKSHMI PIEPZNA-SAMARASINHA PHOTO BY DEL LA GRACE VOLCANO

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THE SAN FRANCISCO BAY GUARDIAN PICKS

Photo from “Alan B. Stone
and the Senses of Place”
(see Thurs/5)



PICKS CONT>>

inaugural music business conference features keynote speaker and lyricist extraordinaire Talib Kweli — an apt choice, as he raps: “I print my album on recycled paper / So you ain’t gotta cut the rainforest / For me to sing the chorus.” **(Ferguson)**

9 a.m.–5 p.m., free
SF State University, Downtown Campus
835 Market, sixth floor
(415) 405-7700
www.myspace.com/grindfortheGREEN

VISUAL ART

“Needles + Pens: 5 Years and 50 Art Shows”

All hail Needles + Pens! Their zine selection is always fantastic. I loved “Oceans of Potions,” Edie Fake’s recent gay feminist group art show at the shop, and now it’s being followed by a fifth anniversary group show that reveals exactly how much art show awesomeness N+P’s Andrew and Breezy have managed to cram into the small space in half a decade. The lineup of around 75 artists includes brand-new SECA awardee Tauba Auerbach, the master known as John Dwyer, papercut champ Nikki McClure, and black-and-white photographic whiz Ted Pushinsky. Party time. **(Huston)**

6–9 p.m., free
Needles + Pens
3253 16th St., SF
(415) 255-1534
www.needles-pens.com

SUNDAY JUNE 8

EVENT

Escape from Alcatraz Triathlon and Fitness Festival

“Better you than me.” Amid the wash of grief and other unsavory emotions that come from seeing a compatriot go down in battle, many veterans report feeling a distinct sense of relief. No doubt you’ll feel the same when, after picking up a batch of hot wings, you mosey over to Marina Green and check out the poor saps who put themselves through the agonizing combat known as a triathlon. Just check this quip from the press release: “Athletes from around the world to invade San Francisco for Escape from Alcatraz Triathlon.... Icy

water swim, grueling road terrain, and sandy hill climbs deliver nonstop action.” Jesus Christ — is this a sporting event or storming the beach at Normandy? **(Davidson)**

Fitness Festival and Expo, 7 a.m.–3 p.m.
Race starts at 8 a.m.
Awards ceremony at noon
Marina Green
99 Yacht Road, SF
www.escapefromalcatraz.com

MONDAY JUNE 9

VISUAL ART

“Shelters, Part 2”

Complacency sucks, whether it concerns avian species smacking into the window of extinction or failing to notice when we step over our homeless neighbors. “Shelters, Part 1” featured five artists’ birdhouses that lined the Tenderloin’s Cohen Alley to draw attention to the plight of the city’s dwindling bird populations. Now, in Part 2, these same artists have constructed small models out of

the same resources the homeless use for their own dwellings and survival: tarps, baskets, pallets, cinderblocks, the ubiquitous collected can. The artistic task forced participants to study homeless communities and will ultimately, organizers hope, keep questions of the urban ecosystem, freedom of mobility, and San Francisco’s ginormous wealth/poverty chasm in the forefront of our oft-complacent minds. **(Renz)**

Through June 17
Noon–5 p.m., free
Luggage Store Annex
509 Ellis, SF
(415) 255-5971
www.luggagestoregallery.org

The *Guardian* listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address, city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, the Guardian Building, 135 Mississippi St., SF, CA 94107; fax to (415) 487-2506; or e-mail (no text attachments, please) to listings@sfbg.com. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size.

LOCAL ARTIST

Ryan Alexiev



TITLE Postcard invite for “The Land of a Million Cereals”

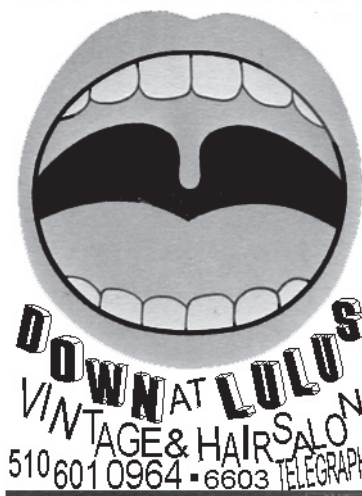
THE STORY Cereal is the most popular breakfast food, and the third most popular product in American supermarkets. Currently there are more than 400 cereals, primarily distinguished by their ad campaigns. The substance of cereal is, in this light, ideology. Through prints, sculpture, video, and drawings, “The Land of a Million Cereals” explores cereal’s history and importance as a paradigmatic consumer product. In the role of a Bulgarian peasant, Alexiev does battle with Frankenberry, who wields a powerful golden spoon — free in every box!

BIO Ryan Alexiev was born in Los Angeles and raised in Alaska by Bulgarian immigrants. He received a BFA in history from the University of California, Berkeley in 2004 and an MFA from California College of the Arts in 2007. He currently lives and works in San Francisco.

SHOW “The Land of a Million Cereals,” Thurs/6 through July 12. Wed.–Sat., 1–6 p.m. or by appointment. Opening reception Thurs/6, 6–9 p.m. Mission 17, 2111 Mission (Suite 401), SF. (415) 861-3144, www.mission17.org

WEB SITE www.ryanalexiev.com

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Elizabeth volunteers with "rocket-dog rescue" here in San Francisco where she not only assists with the adoption of dogs to great new families, but she also brings surviving dogs back to her home where she and her boyfriend foster them in a loving environment and assists in changing any negative behaviors in preparing the dogs to be adopted by their new families.

Elizabeth and her boyfriend go to great lengths and expense to help these dogs and the wonderful rocket-dog rescue Elizabeth Garnett - this week's AT&T spotlight community hero...

AT&T supports community based programs and organizations that address educational, cultural, and social issues affecting the quality of life in our communities. Energy 92-7 and AT&T helping to raise the bar in our community.

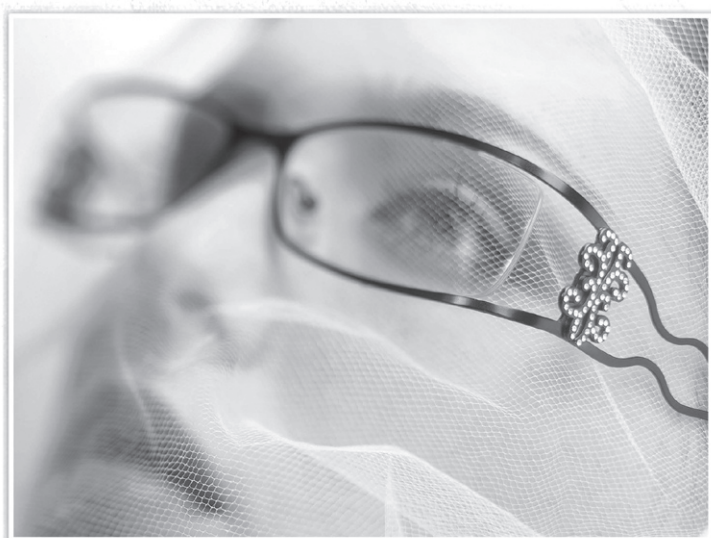


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www.goodvibes.com



t o y s f o r g r o w n - u p s

trash pop culture news, notes, and reviews



A forest troll hungry for more than s'mores spells camping-trip disaster in *Jack Brooks: Monster Slayer*.

Yuks galore

FILM FESTIVAL Sometimes the best thing a movie has going for it is its title, especially if that title happens to be *Mutant Vampire Zombies from the 'Hood!*. Far and away the most expressively named selection at this year's Another Hole in the Head Film Festival, *Zombies* imagines what would happen if a couple of rival gangbangers, a weary cop, and assorted other ragtag types emerged as the only humans unaffected by a mysterious solar flare. Zombie-movie conventions are followed (the obligatory lesson about shooting 'em in the head, etc.), self-referential jokes are cracked (*Shaun of the Dead* gets a shout-out). The most distinctive features here — casting erstwhile soul man C. Thomas Howell as the cop, an eye-rolling dated *Snakes on a Plane* joke, and a truly disturbing twist that renders the zombies brain eaters and sex freaks — aren't quite enough to elevate *Zombies* to the realm of must-see undeadness. To be fair, though, even Troma would have a hard time fulfilling the prom-

ise of something called *Mutant Vampire Zombies from the 'Hood!*.

A better bargain for your gross-out buck is 2007's *Jack Brooks: Monster Slayer*, a film I seized on after noting the top billing of Robert "Freddy Krueger" Englund. With higher production values than *Zombie* and a clever script (cowritten by John Ainslie and director Jon Knautz), *Monster* follows the titular hero (Trevor Matthews), a slacker dude plumber who's been toting around some serious anger issues since childhood — when he witnessed a monster gobble up his entire family. Jack's princess-bitch girlfriend (Rachel Skarsten) convinces him to enroll in a night-school class taught by the bumbling Professor Crowley, who ropes Jack into taking a look at the rusty pipes beneath his creepy old house. Cue: the unearthing of an ancient evil, and Crowley's transformation from science geek to chicken-wing-gobbling, Jabba the Hutt-like menace.

Naturally this turn of events unleashes the inner warrior in

Jack; the film is bookended by flash-forwards that suggest he becomes something of a Buffy for the monster population. But the main reason to see *Monster* is Englund, who's having something of a mini-comeback between this film and the recent *Zombie Strippers*. Always a limber, engaging performer, Englund further proves there's more to him than vivisectioning Elm Street teens — though that'd be enough for me, really.

But back to the zombies. One of HoleHead's programming edicts is apparently "never enough zombies," to the extent of capitalizing the Zed-word in their programming notes. Along with those mutant hood-rats, the fest also includes *Wasting Away* (2007), *Trailer Park of Terror* (question: when did zombies and white trash become so synonymous?), and *Brain Dead* (2007), the latter containing nearly as many gratuitous female nudes (full-frontal, in most cases) as it does alien-parasite-spawned undead beasts. Whatever, dude — you want class, look elsewhere. These HoleHead selections embrace crass with pride.

Other notable picks in this year's festival include the locally made *Home World*, an uneven if ambitious sci-fi tale that owes a debt to *Battlestar Galactica*; a revival of Roger Vadim's 1968 *Barbarella*, *Queen of the Galaxy* (free entry for Jane Fonda look-alikes and other costumed attendees); *The Machine Girl*, about a one-handed Japanese schoolgirl who exacts tasty, gory revenge on the baddies who offed her family; and, just 'cause it's Uwe Boll, 'Nam drama *The Tunnel Rats*, potentially the first film he'll direct that spawns a video game instead of vice versa. HoleHead kicks off with the Bai Ling-starring *The Gene Generation* (2007), followed by a party headlined by all-girl psychobilly quartet Thee Merry Widows. **(Cheryl Eddy)**

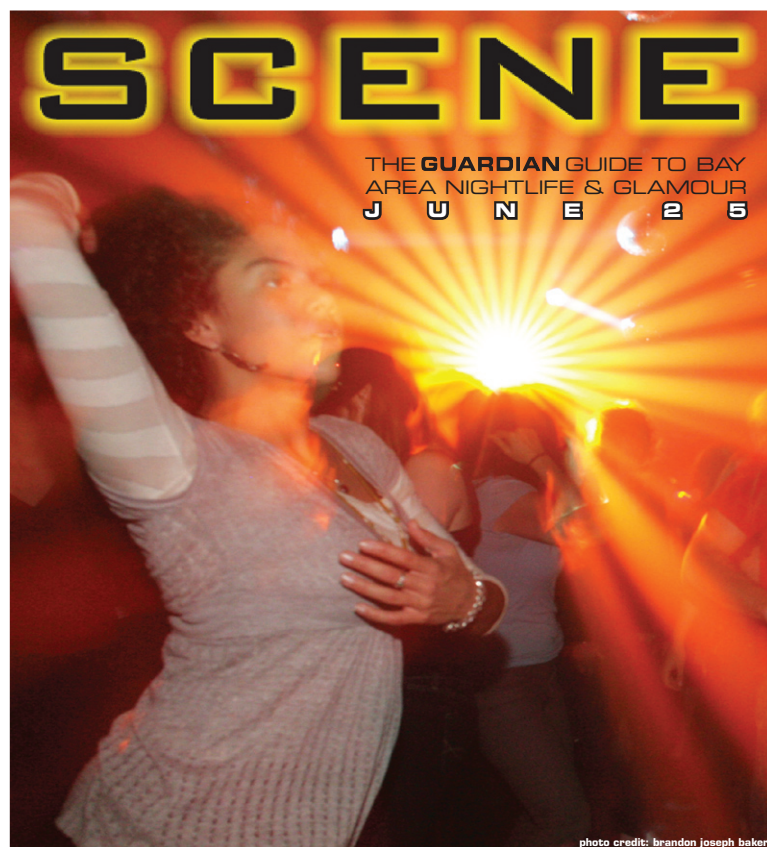
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THE MIX

- (1) Lesbians and Jenna Riot, Parkside
- (2) DJ Afrika Bambaataa, Black and White Ball 2008
- (3) "Warren Sonbert: Pop Witness," Artists' Television Access
- (4) Tragedy, Annie's Social Club
- (5) San Francisco Opera's *Das Rheingold*, War Memorial Opera House



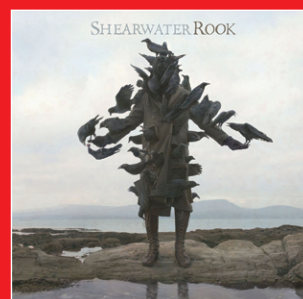
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music

Ballin' with DJ Afrika Bambaataa, left, and Pete Escovedo, second from left, at the Black and White Ball 2008, and looking forward to Fox Pause, top second from the right, Quiet Village's Matt Edwards, a.k.a. Radio Slave top right, and Little Teeth, bottom right. Now pass the Grey Goose. | B&WB PHOTOS

BY KIMBERLY CHUN; QUIET VILLAGE PHOTO BY EVA VERMANDEL; FOX PAUSE PHOTO BY SARAH HAN



Sealed with a fest

By Kimberly Chun
kimberly@sfbg.com

SONIC REDUCER



"Obviously I wanted to be part of this wealthy cause ... whoops, I mean, worthy cause — a Freudian slip!" blurted Seal

to amassed gowns and tuxes at a packed Davies Symphony Hall May 31. Well, it was pretty B&W at this, the Black and White Ball 2008. He went on to explain that he was more than glad to play the benefit bash for the San Francisco Symphony's Adventures in Music education program, until he realized that night's event was just a day before wife Heidi "And sometimes you're out ... in the doghouse" Klum's birthday. "Even though it was written almost 20 years ago, I never knew what this song was about till four or five years ago," he drawled graciously, before easing into a swooningly romantic "Kiss from a Rose." The coiffed and painted debs swayed in the seats behind the stage like tropical palms, the gray-tressed oldsters in tuxes yawned as if their jaws would dislocate, and all the right — and leftie — blondes flitted to the front as if drawn to a gyrating, white-

scarfed flame. The irony that Seal was putting in a high-energy set and working in an establishment-jabbing anthem titled "System" — "but you won't get to hear it here because record companies aren't what they used to be, but this isn't that kind of show," according to the UK crooner — was not altogether lost on the assembled partygoers at this very establishment affair.

Still, the Grey Goose quaffing, shrimp chomping, and dance-it-up musical offerings lining the closed-off swath of Van Ness added up to a surprisingly solid good time — not to mention further confirmation of the latest urban SF curiosity: packs of underdressed, strapless-clad or micro-miniskirted, microclimate-besieged fashion victims who insist on braving hypothermia sans outerwear. Is it really that toasty over the bridge and through the tunnel?

Nonetheless I got a kick out of Extra Action Marching Band, its flag girls drooling faux-blood while chilling, kicking it iceberg-style beneath the polka-dot-lit, fireworks-bedecked City Hall. Pete Escovedo still had what it took to pull me to the dance floor and get the salsa out. Hot on the heels of *Harriet Tubman* (Noir), Marcus Shelby riled up *Strictly Ballroom* wannabes in the bowels of

the War Memorial Opera House, and upstairs DJ Afrika Bambaataa turned in an unforgettable old-school hip-hop and rock-pop set, sweetly warbling, "I just want your extra time ... " to Prince's "Kiss," as a mob of gorgeous freaks mobbed the stage. Be it ever so old-fashioned and ever so obligatorily glammy, the B&WB was such a ball that I was inspired to use it as the barometer of sorts for a few other music-fest contenders.

B&W BALL BY THE NUMBERS

Kilts: two. Turbans: three. Closeted waltz-heads eager to make the Metronome Ballroom lessons pay off: more than a dozen. Misguided ladies who looked like they tried to repurpose their wedding gowns as white formalwear: two. Gavin Newsom look-alikes: a toothy handful. Jennifer Siebel look-alikes: hundreds. Former hippies in formalwear: six. Men in all-white who looked like they stepped out of an alternate "Rapture" video: two. Burning Man references as City Hall was bookended by pillars of fire at midnight: two. Screeching highlights-victims upon seeing their girlfriends: more than two ears can handle. Sneaky types who looked like they've probably worn the same thing to B&WB every year since 1983: more than designers and luxury goods manufacturers would care to know.

HARMONY FESTIVAL (June 6-8,

Santa Rosa, harmonyfestival.com, including Damian "Jr. Gong" Marley, George Clinton and Parliament Funkadelic, Arrested Development, and Mickey Hart Band) Expected Gavin look-alikes: zip unless you count the Cali boys who look early Gavin — with dreadlocks. Rich hippies with perfect hair and lavishly embroidered coats: three.

BERKELEY WORLD MUSIC

FESTIVAL (June 7, Berkeley, www.berkeleyworldmusic.org, with Dengue Fever, and Sila and the AfroFunk Experience) Expected turbans: the Sufi trance music guarantees at least a couple. Kilts: zero. Swirlie dancers: a dozen-plus.

OUTSIDE LANDS (Aug. 22-24, SF, www.sfoutsidelands.com, including Radiohead, Tom Petty and the Heartbreakers, Jack Johnson, Wilco, Beck, and the Black Keys) Expected bikes piled in the racks: a thou. Concert-goers overcome by heat: C'mon, this *is* San Francisco.

TREASURE ISLAND MUSIC

FESTIVAL (Sept. 20-21, Treasure Island, treasureislandfestival.com, with Justice, the Raconteurs, TV on the Radio, and Tegan and Sara) Projected number of great views of SF: innumerable. Gold-trimmed "ironic" sunglasses: a gazillion. Concertgoers who discover far too

late that shorts are only ideal for an hour a day: 135.

LOVEFEST (Oct. 4, SF, www2.sflovefest.org) Ever-recyclable '70s-style bells: a couple-dozen. Fabulous-faux hairpieces: Wigstock is forever. Swirlie dancers: you got 'em. **SFBG**

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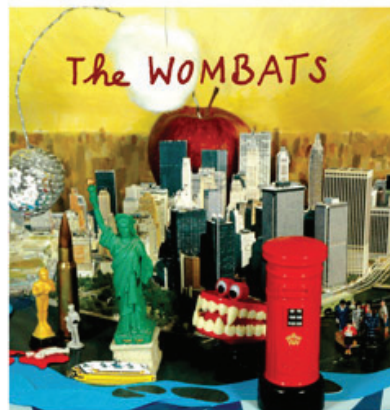
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An everywoman at war

Erykah Badu lets her 'fro, freak flag, and activist colors fly

By Kate Izquierdo
> a&eletters@sfbg.com

Erykah Badu disappeared for a bit, taking her musical incantations and majestic head wraps on a retreat into motherhood. In 2006, she flitted back onto the mainstream radar in *Dave Chappelle's Block Party*, a concert film that takes place in a Brooklyn neighborhood and includes the comedian's closest muso pals. Badu's appearance stops the hustle and bustle of the event cold with her tiny frame and a huge glorious Afro, which blows off during her duet with Jill Scott during the Roots number "You Got Me." The movie audience I was with that day gasped in admiration as Badu let her trademark locks sail away while she continued to sing, her head and soul apparent for all to see — a diva whose resplendence and power does not rest on borrowed plumage alone.

Back then searching out Badu's whereabouts led to a stripped-down MySpace page with a selection of songs off her 2003 EP, *Worldwide Underground* (Motown/Island), and not much else. At one point an old press release showed up, but interjected between the normal publicist-speak were "additions" in block capital letters, which were gentle mockeries of her multiplatinum accomplishments and declarations about "paying

bills" and other roadblocks appearing in her life. Her words had the feel of new life forcing its way up through the old. Two years on, that same page is a tricked-out site to behold: a dizzying pastiche of acid-rock tab-leaus and neo-propagandist political imagery that bears Badu's likeness — many a result of an art contest held for her fans. It was here that she chose to debut many tracks from her new album, *New Amerykah Part One: 4th World War* (Universal/Motown).

The recording begins with an aural soup: the noise of a ghetto train ride and the booming voice of a marauder telling folks to drop off their valuables while backing vocals exhort the "Amerykahn Promise." Badu's voice emerges from this cacophony asking for explanations, a metaphor for her own post-sabbatical rebirth. With a quick costume change and tinkling prayer bells, Badu becomes a prophet with "The Healer," a meditation on the restorative properties of hip-hop, which she describes as "bigger than religion / Bigger than my niggas / Bigger than government." Never one to shy away from her role as everywoman — cue those propaganda posters — Badu emerges amid the muted horns and mellow groove of "Me," underscoring an autobiographical letter to listeners explaining her hesitance to be in the spotlight, her life as a single mother

of two, and her fears of martyrdom at the hands of the entertainment industry. Her resolve at the close of the song is evident as she proclaims, "They may try to erase my face / But millions spring up in my place."

Such resolve lies at the crux of Badu's brilliance, her unerring ability to carry her vulnerability on a dais of steely resilience. Downtrodden tunes like "That Hump" offer funk-laced pipe dreams of a solo mom trying to break even: "We just need a little house / That comes with a spouse." But no matter how broken-down Badu's *New Amerykah* gets, there is always an undercurrent fed by the missions for social justice that Badu feels she has been called upon to fight. "Soldier" is both an exhortation and rallying cry: "To my folks think they living sweet / They gonna fuck around and push delete," she warns. Expect the woman to bring this message and attitude to the stage with the help of longtime friends and collaborators the Roots during her "Vortex Tour 2008." **SFBG**

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Tune in, turn on: Erykah Badu rallies her *New Amerykah*.

PHOTO BY MARC BAPTISTE

SPUNK, FUNK, FUSION: RETURN TO FOREVER RETURNS

Pianist Chick Corea's band Return to Forever was the last of the fusion fruit to drop from the tree of Miles Davis' *Bitches Brew* (Columbia, 1970). From its early-1970s start, RTF followed the Joe Zawinul/Wayne Shorter-led Weather Report and John McLaughlin's Mahavishnu Orchestra into the critically thorny but audience-friendly avenues of rhythm-based electric jazz. Corea fronted several versions of the band, but from 1974 to '76, a balanced muscular quartet variation — with the leader on keyboards, Stanley Clarke on bass, Al Di Meola on guitar, and Lenny White on drums — became a popular and resonant standard of the fusion genre. RTF confidently balanced jazz, funk, and rock on three studio albums before Corea reconfigured the ensemble as a more bloated lineup that included four horn players and his wife Gayle as a vocalist. Now, after more than three decades, the definitive RTF quartet has reunited for an international tour and a two-night, four-show stand in San Francisco. And on May 27, Concord Records released a newly remastered two-CD anthology of music by the foursome, including 1973's "Hymn to the Seventh Galaxy" with Di Meola's predecessor, guitarist Bill Connors.

Corea modeled the band on the power of McLaughlin's group, but his spunky RTF had more personality onstage, more subtlety in its playing, and more diversity in its songwriting. Clarke, who figured in all the RTF variations, was just coming into his own as a writer and performer with the quartet. The bassist would go on to show his versatility by playing in a number of jazz styles with George Duke, Pharaoh Sanders, and McCoy Tyner, as well as taking a rock 'n' roll side-trip with Ronnie Woods' New Barbarians and



sharing the stage with Keith Richards during the New Barbarians' tour in 1979. Di Meola was just 19 when he joined the combo in 1974 and became an international star through his collaborations with fellow guitarists McLaughlin and Paco DeLucia. White, a veteran of the *Bitches Brew* sessions along with Corea, was playing with the Escovedo brothers' legendary Azteca when Corea asked him to join RTF. White has since balanced drumming with mainstreamers like Freddie Hubbard, Herbie Hancock, and Joe Henderson while producing Nancy Wilson and Chaka Khan, among others.

All RTF members wrote music for the outfit, and though Corea's compositions were prominent, the others' contributions

were integral to the quartet's accessibility. The quartet's first album, and RTF's fourth overall, *Where Have I Known You Before* (Polydor, 1974), sports a heavy, fuzzy sound: Corea plays Moog synthesizers on a recording for the first time, and the group searches for identity in its use of electronics and its blend of jazz and rock influences. The project's next — and best — album, *No Mystery* (Polydor, 1975), includes more funk as well as tunes by each band member, all while mixing electric and acoustic instruments. Clarke's groove-driven "Dayride" leads to a rock-based jam titled "Excerpt from the First Movement of Heavy Metal" — RTF had a generous sense of humor — and eventually Corea's elegant title tune. The pianist's complex "Celebration Suite" closes the disc. *No Mystery*'s follow-up and the quartet's last album, *Romantic Warrior* (Columbia, 1976), was the ensemble's best-selling full-length, again mixing electric and acoustic textures in ways that most fusion bands wouldn't dare.

Three years and three albums doesn't necessarily add up to a legacy, but this foursome always was more than the sum of its parts. **(Marcus Crowder)**

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Shock and aw

Crystal Castles' chart success, chiptune chafes

By Kimberly Chun
kimberly@sfbg.com

The White Stripes may be dormant and the Black Keys may be slowly incinerating their blues-rock genre confines, but elsewhere the minimalist, '00s-style, binary-busting power of two remains potent. Recent releases by No Age and Crystal Castles — *Nouns* (Sub Pop) and *Crystal Castles* (Lies/Last Gang) respectively — demonstrate as much. At first listen, the pair of twosomes seems spazzily coupled, sharing a short-attention-span feel and what-the-fuck adventurousness.

Yet it only takes a few listens to uncover major divergences. No Age's two-part cluster bomb boasts forward-facing rock juxtaposed with moments of Sonic Youth-like distorto-delicacy. They may be a two-fer, but they're also a clear segment of a community: witness the rainbow connection of faces in *Nouns*' booklet. Meanwhile *Crystal Castles* finds Ethan Fawn, né Kath, and Alice Glass looking determinedly toward the future, in us-against-the-world lonesomeness — armed with keys modified, as legend has it, with an Atari 5200 sound chip. Though their simultaneously noisy and dancey, agitated pop — searching, sample-heavy, and propelled by Glass's effects-doused coos and cries — comes off as surprisingly accessible, theirs isn't a trillion-bit future of audiophile perfection. And definitely don't call the Toronto twosome nu rave, even though they remixed pals the Klaxons early in their four-year existence.

"There is nothing 'rave' about the way we sound," Kath writes in an e-mail from Moscow. "There is nothing 'rave' about the way we look." Instead, he adds, Crystal Castles' earliest idea was "to try putting a New Order beat under noise-punk."

The duo met while reading to the blind as part of "community service punishment," as Kath puts it. "I was in a metal band, and we could not cross the US border because I had a criminal record. I did the community service work to clear my record. Instead I met Alice. We bonded over our shared love of noise-punk bands. She invited me to see her noise-punk band [Fetus Fatale], and I fell in love with her lyrics."

According to Kath, he left his group, Kill Cheerleader, on the verge of major record deal to make music with Glass under a name cribbed

from She-Ra's stronghold. "We are named after a line in a commercial for the toy version of She-Ra's castles," writes Kath. "The line is 'the fate of the world is safe in Crystal Castles.'"

The collaboration grew from a handful of Kath guitar-noise tracks supplemented with Glass' vocals, to a second batch that, he offers, "were 100 percent based on samples (Madonna, Joy Division, Death from Above 1979, 8bitcommunity, Grand Master Flash). In 2005 we abandoned the idea of using samples and began looking for our own songs."

Meanwhile their experiment has been catching on: an early "Alice Practice" track put out as a 500-copy 7-inch by London's Merok Records sold out within three days. More recently *Crystal Castles* — which compiles "Alice Practice" and other sold-out singles, unreleased tracks from the same era like "Courtship Dating" and "Vanished," and new tracks such as "Black Panther" and "Through the Hosiery" — has established a beachhead on CMJ charts.

The duo may never have thought their remixes of Bloc Party, among others, would be popular ("The [Klaxons] remix was so well-received that other bands began offering me money to remix them as well. It was at a time when we couldn't afford a small bag of chips, so I was saying yes to everything," writes Kath). And they may have never imagined their so-called failures would find life online. For "Crime Wave [Crystal Castles vs. Health], Kath says, "I tried to cut up the vocal track from a Health song and place it over an unused CC rhythm track. I believed it was a failed experiment, but the track leaked and people were trading it on the Internet and finally in 2007 a label called Trouble Records decided to release it as a limited seven-inch single. It sold 2,000 copies in a week." But at least part of the world outside Crystal Castles listened closely.

All of which explains some of the controversy swirling around the band. In April the Torontoist and Pitchfork reported on the duo's use of Trevor Brown's black-eyed Madonna image for T-shirts, the "Alice Practice" single cover, and an early "banned" *Crystal Castles* cover. The band has stated that they initially found the art uncredited on an old flyer, and went on to form a handshake agreement with the artist. Brown, on the other hand, alleges he was never paid for the work's use, while the group and



You and me against the world: Crystal Castles.

its management allege that they tried to contact him without success.

Furthermore, the chiptune or 8-bit community appears to be up in arms regarding Crystal Castles' sampling, leading BlogTo.com to report on Crystal Castles' alleged use of Belgian producer Lo-bat's "My Little Droid Needs a Hand" for their track "Insecticon," which some say is outside the provisions of Creative Commons licensing (the work was available free for noncommercial uses, though some chiptuners claim "Insecticon" has been used promotionally in a way that violates Creative Commons' spirit).

Meanwhile Crystal Castles, which has deferred comment on the allegations, continues to navigate a fine, fragile line. Though the fortress has clearly been breached, the duo emphasizes its hermetic remove ("We created the songs in isolation," Kath writes), which is colored by a somewhat understandable defensiveness. ("We think there is hostility in all the tracks"). "People seem to love or hate the music," Kath writes. "We never thought about our listeners. We put these songs together for ourselves, and it's a shock that anyone is listening."

At the very least, the twosome have retained the kind of fatalistic humor that surely led them to create the *Crystal Castles* CD art: an image of the pair looking down, faces hidden, and bowing — or rising up. "In the universe of pop music," Kath opines, "we are the litter collecting at the sewer grate." **SFBG**

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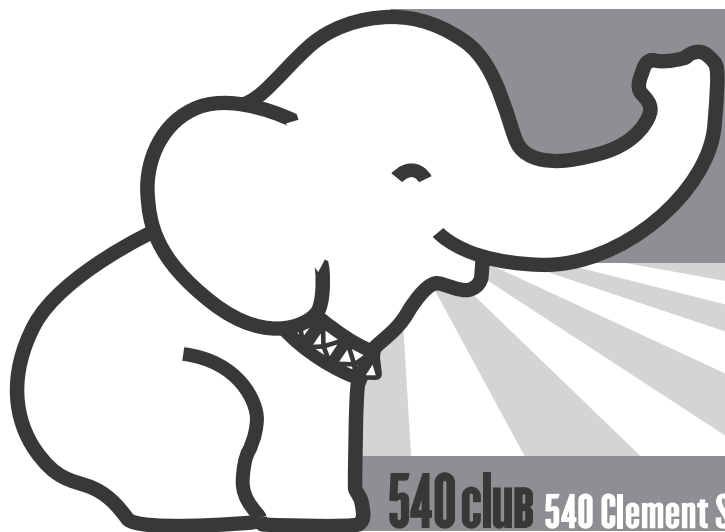
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Los Campesinos!

» PREVIEW Let's get vibrating — and who better to send us a-twitter than the seven-headed, clattering, splattering whirlwind known as Los Campesinos! The Welsh rapsallions — faces streaked with cheeky grins, arms and legs blurred in ecstatic zigs and zags — sparked their own revolution against indie-rock sterility last year with a flurry of exuberant, xylophone-battering singles and live performances that deftly juggled sweetness and chaos. Storming the music blogosphere in blazes of breathless sloganeering and frantic instrumental rushes, the Cardiff, UK, charmers hurled great big swirls of Day-Glo paint into the tired bleach of pop songcraft. Little surprise, then, that they caught the ears of Canadian kindred spirits and future tour mates Broken Social Scene in the process. Whipping up delirious jumbles of guitars, violins, and shouted wordplay — along with their beloved xylophones — Los Campesinos! might evoke the mad-dashery of the Pastels, Comet Gain, or their aforementioned northerly cousins; but truthfully, they showed up fully-formed and sounding like very little else.

So what next, after setting the world on fire with a few introductory singles? Up the ante, of course: Los Campesinos! recently unleashed their fittingly titled debut, *Hold on Now, Youngster* (Arts and Crafts), and it's every bit as fidgety as any of their first yips and hollers. Produced by Broken Social Scene's David Newfeld, the disc captures the septet in fine catchphrase-crazed, alliteration-adoring form, mashing hyperliterate lyrics and considerable wit with punk-rock potency and a yen for experimenting beyond the confines of the three-minute format. "Death to Los Campesinos!" spotlights the frenzied give-and-take between lead vocalists Gareth and Aleksandra Campesinos! — band members share the same surname — while the off-the-cuff references to shape-shifting in "Drop It Doe Eyes" make perfect sense amid the song's wild-eyed dynamics. Best of all, Los Campesinos! reprise their reputation-sealing early single "You! Me! Dancing!" — a playground-shout call to the mirror ball best summed up as pure candy-covered glockenspiel overdrive. **(Todd Lavoie)**

LOS CAMPESINOS! With Parenthetical Girls. Fri/6, 9 p.m., \$16. Bimbo's 365 Club, 1025 Columbus, SF. (415) 474-0365, www.bimbos365club.com

Music listings are compiled by Duncan Scott Davidson. The music interns are Ian Ferguson, Laura Mojonier, and Kat Renz. Since club life is unpredictable, it's a good idea to call ahead to confirm bookings and hours. Prices are listed when provided to us. See Picks, page 20, for information on how to submit an item to listings.

WEDNESDAY 4

ROCK/BLUES/HIP-HOP

Apache, Buzzer, Glitter Wizard Knockout. 9:30pm, \$5.

Beatropolis, B.I.G. Crew, Return to Mono Rickshaw Stop. 8pm, \$8.

Donna Jean and the Tricksters, Workingman's Ed 12 Galaxies. 9pm, \$12.

» Egypt Central, Inferno of Joy, Smiles Bottom of the Hill. 9pm, \$10.

Hatebreed, Type O Negative, 3 Inches of Blood, Mystic Rage Grand Ballroom, Regency Center, 1290 Sutter; 421-TIXS. 7:30pm.

Joe Németh Biscuits and Blues. 8 and 10pm, \$15.

Julie Plug, Case in Theory, Flamingo Gunfight Hotel Utah Saloon. 9pm, \$6.

Rodeo Clowns Johnny Foley's. 9pm, free.

Roy Two Thousand, DJ Centipede, Mophono,

Black Edgar's Music Box Elbo Room. 9pm, \$5.

» Schande, French Miami, Little Teeth Cafe du Nord. 9:30pm, \$10.

Shannon and the Clams, Light Leaks, Goo Hemlock Tavern. 9:30pm, \$5.

Sub Noize Souljaz, Potlock, D.G.A.F., F.N.B. Slim's. 8:30pm, \$15.

Tub Ring (II), Grayceon, Dalton Annie's Social Club. 9pm, \$7.

BAY AREA

Acacia 19 Broadway Nite Club, 19 Broadway, Fairfax; 459-1091. 9pm, free.

Redwood City Blues Jam Little Fox Theatre, 2209 Broadway, Redwood City; (650) 369-4119. 7pm, free.

Three Blind Mice Starry Plough. 8pm, \$5-7. "Berkeley Poetry Slam."

JAZZ/NEW MUSIC

Ben Mercato and the Mondo Combo Top of the Mark. 7:30pm, \$10.

Collective West Jazz Orchestra Jazz at Pearl's. 8 and 10pm, \$10.

» Peppino D'Agostino Noe Valley Ministry. 8:15pm, \$22.

Doug Byron Bug Music Sextet Yoshi's SF. 8pm, \$18; 10pm, \$14.

» **Galax Quartet** with Karen Clark, Gary Snyder Old First Church, 1751 Sacramento; 474-1608. 8pm, \$12-15. "Far Out Friends." See Picks, page 20.
Gaucha, Mitch Marcus Session Amnesia. 8pm, free.
Tin Cup Serenade Le Colonial, 20 Cosmo Place; 931-3600. 7pm, free.

BAY AREA

Ahmad Jamal Yoshi's. 8 and 10pm, \$24. Through Fri/6. See Picks, page 20.
Socket Trio Jupiter. 8pm, free.

FOLK/WORLD/COUNTRY

» **Judea Eden, Coyote Grace, Brothers Comatose** El Rio. 8pm, \$5.
Sparrow Sisters Rite Spot. 9pm, free.

BAY AREA

"Freight Open Mic" Freight and Salvage Coffee House. 8pm, \$5.50.
Joseph Israel Ashkenaz. 9pm, \$10.
"Open Mic with GG Tanaka" Beckett's. 10pm, free.
Orchestra Sensual Shattuck Down Low. 8:30pm, \$5-10.
 » **Whiskey Brothers** Albatross Pub. 9pm, free.

DANCE CLUBS

Ana Mandara Ghirardelli Square, 891 Beach; 771-6800. 10pm-2am, free. DJ Trevor Simpson spins dance tunes.
Baobab 10pm, \$3. Salsa, reggaeton, and Afro-Cuban with DJ Walt Diggy.
Bondage Playspace Glas Kat. 9:30pm-2:30am, \$5-7. Death disco, drtty pop, and go-go dancers.
Booty Call The BAR, 456 Castro; 626-7220. 9pm-2am, \$1. Juanita More brings you rotating disco DJs and fab fags, drags, fems, and daddies.
Cathouse Cat Club. 9:30pm-2am, \$5. Dance the night away to new country and rock. I guess that's something like the Axl Rose hip shake meets line dancing.
Cat's Corner Swing Party Savanna Jazz. 6:30pm-1:30am, \$8. Dance lessons and live swing bands.
 » **Coo-Yah** Bruno's. 9pm-2am, free. Dancehall and reggae with DJs Green B and Daneekah.
Frat House 440 Castro. 9pm-2am, free. A gay club with paddles and hard-drinking college bros in tighty whiteys slapping one another's asses.
Fresh Fruit Sugar Lounge. 6pm-midnight, free. DJ Dwayne spins downtempo.
Mixtape Wednesdays Skylark. 9pm-2am, free. Hip-hop, R&B, and more with DJ Segue.
Qoöl 111 Minna Gallery. 5-10pm, \$5. Pan-techno lounge with DJs Spesh, Gil, Hyper D, and Jondi.
 » **RedWine Social** Dalva. 10pm-2am, free. DJ TophOne and guests spin jazz breaks, '80s, and electro.
Satellite Anú, 43 Sixth St; 543-3505, www.anu-bar.com. 9pm-2am, free. House and techno.
Sip and Splurge XYZ Bar, W San Francisco, 181 Third St; 777-5300. 6pm-2am. An evening of decadent food and wine.
Soul Glo Matador, 10 Sixth St; 863-4629. 10pm-2am, free. DJ Deedot spins '80s and '90s R&B and hip-hop. Everything old is new again.
Warped Stud. 10pm. Vintage beats, funk, rock, alternative, and disco.
Wax Wednesdays Milk. 10pm-2am, \$3. DJ RasCue turns back the clock with '80s and '90s hip-hop on vinyl.
Wreckshop Wednesdays El Rincon. 9pm-2am, \$3. Hip-hop and breaks with DJs Jusone Groomz and Classic.

BAY AREA

Floodvibes Kingman's Lucky Lounge. 9pm-2am, free. Joyous pop beats with Richard Flood.
Support Your Local DJ Kingman's Lucky Lounge. 6-9pm, free. Open audition turntables by appointment.
Videotheque Uptown. 9:30pm-2am, free. VJ Rhettntific plays the best from the '70s, '80s, and '90s at this weekly video dance party.
Voodoo Luka's Taproom and Lounge, 2221 Broadway, Oakl; (510) 451-4677. 8pm, free. DJ Santero and guests spin salsa, samba, merengue, reggaeton, and hip-hop.

THURSDAY 5

ROCK/BLUES/HIP-HOP

Chris "Kid" Anderson Biscuits and Blues. 8 and 10pm, \$15.
Blackstone Heist, Third Date Grant and Green. 9pm, free.
 » **Boneless Children Foundation, Cult of Sue Todd, Dave Houghton** Hotel Utah Saloon. 9pm, \$7.
 » **Dethklok, Chimaïra, Soilent Green** Fillmore. 8pm, \$26.50.
 » **Gram Rabbit** 12 Galaxies. 9pm, \$12.
Holy Kiss, Starlight Desperation, Vum Knockout. 10pm, \$6.
Joan of Arc, 31 Knots, Maus Haus Rickshaw Stop. 8pm, \$12.

Ruben Maness Rite Spot. 9pm, free.

» **Queers, Lemuria, Bomb the Music Industry, Andrew Jackson Jihad, Kepi Ghoulie** Bottom of the Hill. 8pm, \$12.
Merry Widows, Zoopy Show, Undertaker and His Pals Annie's Social Club. 9pm, \$5. "Another Hole in the Head Kickoff Party."
Mr. Gnome Amnesia. 8pm.
 » **Or, the Whale, Pete and J, Greg Ashley** Independent. 8pm, \$14. See Picks, page 20.
Overview, Lemon Sun, Vauxhaul Broadcast Hemlock Tavern. 9:30pm, \$7.
Red Verse, Murder of Lilies, Snobs Cafe du Nord. 9pm, \$10.
 » **Tragedy, Blowback, Acts of Sedition, Jesus Fucking Christ** Parkside. 8:30pm, \$8.

BAY AREA

Blisses B 19 Broadway Nite Club, 19 Broadway, Fairfax; 459-1091. 9pm, free.
Diablo's Dust Beckett's. 10pm, free.
London Street, KTO Project, Sherri Ann Nyberg Starry Plough. 9pm, \$8.

JAZZ/NEW MUSIC

Eric Kurtzrock Trio Ana Mandara, Ghirardelli Square, 891 Beach; 771-6800. 7:30pm, free.
Veronica Klaus Enrico's, 504 Broadway; 982-6233. 7pm, free.
Spider Saloff Jazz at Pearl's. 8pm, \$20; 10pm, \$15.
 » **Marcus Shelby** Red Poppy Art House. 7pm, \$15-20. "Duke Ellington: The Ellington Effect (1938-1949)."
Orchestra Baobab Yoshi's SF. 8pm, \$30; 10pm, \$26. Also Fri/6.
Savanna Jazz Trio Savanna Jazz. 7:30pm, \$5.
Stompy Jones Top of the Mark. 7:30pm, \$10.
BAY AREA
 » **John Butcher, Gino Robair, John Shiurba, Tim Perkis, Tom Djill** Hillside Club, 2286 Cedar, Berk; www.matthewsperry.org. 8pm, \$15. "Matthew Sperry Memorial Festival."
 » **Ahmad Jamal** Yoshi's. 8 and 10pm, \$24. Through Fri/6. See Picks, page 20.
Eric Swinderman, Terrence Brewer Anna's Jazz Island. 8pm, \$10.

FOLK/WORLD/COUNTRY

Dark Hollow Band Atlas Café. 8pm, free.
 » **Jesse De Natale, Il Gato, O-Shen** Amnesia. 9pm, \$7.
Jesus Diaz Latin Ensemble Pier 23. 9pm, \$10.
Nicole McRory Johnny Foley's. 9pm, free.
Paco Mendoza Yerba Buena Gardens, 760 Howard; 543-1718. 12:30pm, free.
Carole Zertuche Peña Pachamama, 1630 Powell; 646-0018. 8:30pm, \$10.

BAY AREA

Emam and Friends Ashkenaz. 9pm, \$10.
Bruce Molskey Freight and Salvage Coffee House. 8pm, \$19.50.

DANCE CLUBS

» **Afrolicious** Elbo Room. 10pm-2am, \$5. DJs Pleasuremaker and Señor Oz spin Afrobeat, Tropicália, electro, samba, and funk.
BrazilLive El Rio. 9pm, \$8. DJs play Brazilian dance music, plus a live set by Nobody from Ipanema and Samba Queen Maisa Duke.
Compression Temple, 540 Howard; www.tem-plestf.com. 10pm, \$5. DJs 2Cents, Sharp, and the Colonel MC, the rest of the Compression crew, and guests spin dirty, debauched club jams.
JIT John Collins, 90 Natoma; 543-BARR. 10pm-2am, free. Alternating DJs spin everything from funk and nü jazz to dub, house, and footwork.
Lacquer Beauty Bar. 10pm-2am, free. DJs Mario Muse and Miss Margo bring the electro.
Nickie's 9pm, \$5 Reggae and dancehall with DJ Jah Yzer.
1984 Cat Club. 9pm-3am, \$3-6. Top 40, '80s, and new wave with DJs Jules, Damon, Melting Girl, and Dangerous Dan.
Pacific Standard Time Levende Lounge. 10pm. DJ Sake1 spins soulful music.
 » **Popscene** 330 Ritch. 10pm, \$10. Britpop, indie, new wave, mod, electronic, and '60s soul with Aaron Axelsen, Disco Shawn, and Nako.
Riot Grrrl Stud. 10pm. Mama Crass and Alex Phallex the Homogay DJ bust you out of the closet with queer punk and rock 'n' roll for the revolution, with \$2 PBR if you bring a mason jar.
Thursday Funk Poleng Lounge, 1751 Fulton; 441-1571. 10pm-2am, \$15. Live performances and DJ Miguel Fonseca spinning the Minneapolis sound ... which is plenty purple.
Toppa Top Thursdays Club Six. 9pm. Jah Yzer, I-Vier, and Irie Dole spin the reggae jams for your maximum irie-ness.
Trauma El Rincon. 9pm, \$3. Drum 'n' bass with the Doctor, Reclipse, E\$KR, Arize, and guests.
Tube steak Connection Aunt Charlie's Lounge, 133 Turk; www.auntcharlieslounge.com. 10pm-2am, \$3. A gay dance club featuring Eurodisco, electrofunk, and more with DJ Bus Station John.
 » **White Label** Madrone Lounge. 9pm-2am, free. Toph One, Professor Smith, and guests spin new music and give away some promo swag, so get in there and say you knew about it first.

Yard Baobab. 10pm-2am, free. Reggae and dancehall with DJ Mpenzi.

BAY AREA

Brothers and Sisters Luka's Taproom and Lounge, 2221 Broadway, Oakl; (510) 451-4677. 9pm, free. Soulful house and dance music with DJs Dedan, Daniela, and guests.
 » **Hook Shop** Shattuck Down Low. 9pm-2am, free. DJs Moody Eva, Dawn of Sound, Dhamma, and Alonna spin house, breaks, and electro.
Rock a Hula Forbidden Island Tiki Lounge, 1304 Lincoln, Alameda; (510) 749-0332. 8:45pm-2am, free. DJ "Samoa Boy" Tanoa spins big-band jazz, rockabilly, classic country, '60s soul, island rarities, jump blues, and more.
Selector DJ Sessions Jupiter. 8pm. Sound Capsule, otherwise known as Xan-X and DF Tram, bring the ambient electronica.
Sugar Blakes. 10pm-2am, \$2-20. DJ Solarz spins hip-hop, R&B, and old-school grooves at the East Bay college night.
World Music Thursdays Air Lounge, 492 Ninth St, Oakl; (510) 444-2377. 10pm-2am, \$5. DJ Fuze of Digital Underground spins reggae, soca, salsa, baile, hip-hop, house, and more.

FRIDAY 6

ROCK/BLUES/HIP-HOP

Baysix Grant and Green. 9:30pm, free.
Broker/Dealer, Steve Summers, DJ Om, Black Shag, Konveyor Elbo Room. 10pm, \$5.
 » **Los Campesinos!, Parenthetical Girls** Bimbo's 365 Club. 9pm, \$16. See pick box.
Clipd Beaks, Mute Era, Batman vs. Predator Hemlock Tavern. 9:30pm, \$6.
 » **Devil's Own, Chop, Knife Hits** Hotel Utah Saloon. 9pm, \$7.
 » **Firewater, Microfiche, Audiophiles** Bottom of the Hill. 10pm, \$12. See Picks, page 20.
Frog Eyes, Chet Café Du Nord. 9:30pm, \$12. See Sonic Reducer, page 26.
Honeycut Independent. 9pm, \$14.
John Lee Hooker Jr. Biscuits and Blues. 8 and 10pm, \$20.
Jaymes, Fair Saints, Mr. Mime, Think 13, Sorrow Town Choir, Neurotrash Red Devil Lounge. 8pm, \$7.
 » **Murder Junkies, Jewdriver, Dickdusters, Invisible Enemies** Knockout. 10pm, \$10.
Oak Street Rhythm Band Café International, 508 Haight; 378-5310. 6pm, free.
Old Souls Johnny Foley's. 9pm, free.
Pariah Piranha, 8 Inch Betsy, Fruit Punch, Tough Tough Skin, Oi-Gays El Rio. 9pm, \$8-15.
Powerage, Destroyer Slim's. 9pm, \$14.
 » **Social Unrest, Ribzy, Abrupt, Suburban Death Camp, Nightstick Justice** Parkside. 9pm, \$8.
Spindrift, Venus and Mars, Dilettantes 12 Galaxies. 9pm, \$12.
Ten Mile Tide Connecticut Yankee. 10pm, \$10.
 » **Turks, Family Curse** Annie's Social Club. 9pm, \$8.

BAY AREA

Apside, Isabellas Uptown. 9pm, free.
 » **Culann's Hounds, Porchsteps, Ben Bernstein's** Petting Zoo Starry Plough. 9pm, \$10.
Donna Jean and the Tricksters Sweetwater Station, 500 Magnolia, Larkspur; 924-6107. 8:30pm, \$20.
 » **Fishbone** Shattuck Down Low. 9pm, \$20.
Green Machine Beckett's. 10pm, free.
 » **Hightower, Pride Tiger, Fourfits** Oakland Metro, 630 Third St, Oakl; www.oakland-metro.org. 9:30pm, \$8.
 » **Carla Kihlstedt, Marika Hughes** Hillside Club, 2286 Cedar, Berk; www.matthewsperry.org. 8pm, \$15. "Matthew Sperry Memorial Festival."
Tommy Castro Band Little Fox Theatre, 2209 Broadway, Redwood City; (650) 369-4119. 9pm, \$22.
Tragedy, Blowback, Attack Disarm Takeover, Murder Practice, Mohoram Atta 924 Gilman. 8pm, \$8.

JAZZ/NEW MUSIC

Black Market Jazz Orchestra Top of the Mark. 9pm, \$10.
Conscious Contact Rite Spot. 9pm, free.
 » **Doug Beavers y Su Conjunto Rovira** Jazz at Pearl's. 8 and 10pm, \$20. Also Sat/7.
Eric Kurtzrock Trio Ana Mandara, Ghirardelli Square, 891 Beach; 771-6800. 8pm, free.
Jaz Sawyer and the Pursuers 4 Red Poppy Art House. 8:30pm, \$12-15.
 » **Brad Mehldau** Herbst Theatre, 401 Van Ness; (866) 520-5299. 8pm, \$25-58.
Orchestra Baobab Yoshi's SF. 8pm, \$30; 10pm, \$26.
Savanna Jazz Trio Savanna Jazz. 7:30pm, \$5.

BAY AREA

Curtis Bumpy Jupiter. 8pm, free.

CONTINUES ON PAGE 40 »



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A woman with dark hair, wearing a light pink, sleeveless dress, stands in a dark, textured environment. She is looking directly at the camera with a neutral expression. To her left, there is a large, dark, vertical shape that appears to be a pool of blood or a large, dark, irregular object. The background is dark and textured, with some light reflecting off the surfaces. The overall mood is somber and mysterious.

A science fiction masterpiece and a veritable pe
show into a wicked world where good and evil f
their coexisting organic and inorganic muscle.

We step into the looking glass and find a world where nothing is as it seems.

The life of a Japanese schoolgirl is destroyed when her family is killed by a Ninja-Yakuza family. Her hand cut off, she replaces it with various machines-of-death, and seeks revenge.

The depictions of beheadings and the slicing and dicing of victims is so incredibly extreme/shock-anime you can't help but howl and laugh. This is not snuff film material, but rather an explosive and reeling visual adventure. The Machine Girl is a heart pounding, blood spurting gem.



Mindflesh is a British psycho-sexual horror Cronenberg-style film about a taxi driver who must face a childhood trauma before his friends are killed by extraterrestrials. Chris Jackson is a taxi driver with a childhood trauma. The trauma has made him a portal for obsessions to pass from the mind to the physical world and hence disrupt the world's multiple planes of reality. Extraterrestrials that police the universe threaten to kill Chris' friends unless he conquers his past.

A still from the movie 'Boyz n the Hood' showing Laurence Fishburne and Cuba Gooding Jr. standing in a street. A bloody arm is in the foreground.

In the wake of a solar flare of unusual properties, a mismatched group of inner-city survivors must put aside their animosity to escape a Los Angeles now free of gang-bangers, but infested instead with blood-sucking zombies.

Welcome to Compton with Zombies!

The undead are in great abundance here as are some really hilarious portrayals of low life truckers, Asian massage mamas and a vile crew of grease encrusted, pig slaughtering trailer trash, who morph into some really demented zombies.

Boobie traps, bamboo punji sticks, water traps and ruthless combat are portrayed here with an incredible barrage of bullets and gore. Tunnel Rats takes you into the dark and deadly Cu Chi Tunnels.

'Wasting Away' is a depraved comedy seen through the eyes of Zombies.

At a local bowling alley a drum of poison goo rolls to a stop next to dairy products for the ice cream dispenser. Next up? Green tainted ice cream. Our group begins to eat tainted green ice cream and the Zombie antics are on!

A man and a young boy are riding a motorcycle. The man is wearing a black and white striped shirt and blue jeans, and the boy is wearing a red shirt and blue jeans. They are both smiling. The motorcycle has a blue and white American flag decal on the fuel tank. In the background, Mount Fuji is visible under a clear blue sky, with pink cherry blossoms in the foreground.

A pair of Edo-period samurai sets onto the open roads to do battle with drug addiction and ponder the meaning of life at the shrine of Ise, and are oddly thrust into a world where fantasy reigns. A hallucinogenic tale of gay love in a world where nothing is as it seems.

Don't miss this 35 mm print on the big screen!

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to be a tasty,
handcrafted ale.

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A promotional image for the video game Dead Space. At the top, the title "DEAD SPACE" is displayed in a large, metallic, three-dimensional font with a glowing orange and yellow light effect. Below the title is a character in a dark, futuristic space suit with a helmet that has three glowing blue horizontal visors. The character is standing in a dark, industrial environment with metallic structures and a large, dark, cratered sphere in the background. At the bottom of the image, the text "Halloween 2008" is written in a large, bold, yellow font. Below that, the website "www.deadspacegame.com" is written in a smaller, yellow font. In the bottom left corner, there are two logos: the EA (Electronic Arts) logo and the THQ logo. To the right of these logos is a small rectangular box containing text about the game's availability on various platforms.

PRIMITIVE SCREWHEADS PRESENT

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FRI/6 JAZZ/NEW MUSIC CONT>>

▶ **Ahmad Jamal** Yoshi's. 8 and 10pm, \$28. See Picks, page 20.

FOLK/WORLD/COUNTRY

"Breakfast with Enzo" Presidio Dance Theatre, 1158 Gorgas; 561-3958. 10 and 11am, \$5.
Cuban Nights Peña Pachamama, 1630 Powell; 646-0018. 8:30pm, \$13.50.

▶ **Tito y Su Son de Cuba** Ashkenaz. 8:30pm, \$10-13.
David Williams Amnesia. 7:30pm.

BAY AREA

Rachel Garlin Freight and Salvage Coffee House. 8pm, \$20.50.
Mark St. Mary and His Zydeco Band Eagles Hall, 2305 Alameda; www.louisianasue.com. 9pm, \$15.

▶ **Fred Odell, Nathan Temby** Nomad Café. 7:30pm, free.
▶ **Omar Sosa, John Santos** La Peña Cultural Center. 8pm, \$15.

DANCE CLUBS

▶ **Brass Tax** Amnesia. 9:30pm-2am, \$5.DJs Fred Funk, Goldilox, Loosebeats, and Tung spin house, breaks, electro, and hip hop.
Cancun Club Glas Kat. 10pm-3am. Salsa, merengue, reggaetón, bachata, rock en español, Latin pop, Mexican, hip-hop, R&B, and old-school with Tony O, Radio Activo, Chuy Gomez, DJ Mauricio, and Santiago.
Club Loaded Rickshaw Stop. 10pm-2am, \$7. Rock, electronica, and debauchery with DJ Audrock.
Club Six 9pm-2am, \$10. Dance and hip-hop with various DJs.
Club DNA Lounge. 10pm, \$9-12. Lesbian dance party with DJs Kathy Valenti and Carlitos spinning hip-hop, old-school, Latin, and pop.
Dragon Bar 473 Broadway; 834-9383. 8pm-2am,

\$10. House, hip-hop, Latin, jazz, and classic dance mixes with DJ Daymetrius.
Flashback Cellar, 685 Sutter; 441-5678. 10pm-2am, \$10. Hip-hop and '80s with DJs Scott Fox, MCD, and Derrick D.
Freaky Fridays EZ5, 682 Commercial; 362-9321. 6-10pm, free. Old-school, new-school, and more.
Fuck Shack Beauty Bar. 10pm-2am. With Jefrodesiac and guests.
Heat Stud. 10pm-3am, \$5. DJs Domino and Party Ben, and your lovely host Coco Canal bring you the gay porn version of a Warhol movie.
Hot Boxxxx Girls Aunt Charlie's Lounge, 133 Turk; www.auntcharlieslounge.com. 10pm-2am, free. With host Gina La Divina.
▶ **Loose Joints** Make-Out Room. DJ Tom Thump and guests bring you breaks, hip-hop, Latin, and Afrobeat.
▶ **Mission Bombay** Bollyhood Café, 3372 19th St.; 970-0362. 10pm-2am, \$5. DJs Vanka, Jimmy Love, Suresh, and Rajah spin Bhangra, Bollywood, and beyond.
Nocturna Anú, 43 Sixth St; 543-3505, www.anu-bar.com. 10pm-2am, free. Resident DJs

TychoSean and Billa, plus special guests.
Paris Dakar International Baobab. 10pm, \$3. Reggae, dancehall, hip-hop, soul, and R&B with DJ Mpenzi.

▶ **Strangelove** Cat Club. 9pm-3am, \$6. DJ Tomas Diablo and guests spin dark electro, industrial, new wave, and goth.

BAY AREA

Flashback Fridays Luka's Taproom and Lounge, 2221 Broadway, Oakl; (510) 451-4677. 10pm, \$5-10. Hip-hop and funk with the Oakland Faders, plus resident DJs Spair and Platurn.
Ibiza 10 Hegenberger, Oakl; (510) 385-1282. 10pm, \$8-10. Hip-hop and soul.
Kingman's Lucky Lounge 9pm-2am, free. Diverse dance music spun by rotating DJs.
Reggae Dancehall Night 19 Broadway Nite Club, 19 Broadway, Fairfax; 459-1091. 9pm-2am, \$5-10. Get Irie with your bad self, Marin-ites.
Testify! Ruby Room. 10pm-2am, free. DJ Jarett Prayers spins electro, punk, Northern Soul, new wave, shoegaze, disco, electro, and rock and roll.

SATURDAY 7

ROCK/BLUES/HIP-HOP

▶ **Annals, What Laura Says, White Hinterland** Cafe du Nord. 9:30pm, \$10.
Back Pages Johnny Foley's. 9pm, free.
Black Angels, Warlocks Independent. 9pm, \$15.
▶ **Casiotone for the Painfully Alone, Foot Foot, Fox Pause** Hemlock Tavern. 9:30pm, \$8. See Sonic Reducer, page 26.
▶ **Count Dante and the Black Dragon Fighting Society, Guitar Zeros, Ovens** El Rio. 9pm, \$7.
"Hairy Party 2008--Moustache and Wig Party."
Crutch, Dun Bin Had, Fire Whiskey, Crucial Unicorn 12 Galaxies. 9pm, \$8.
Curmudgeon, Bullett 66, Frankenstein L.I.V.S Parkside. 3pm, free.
Dan Band Fillmore. 9pm, \$25.
Newton Faulkner, Griffin House Slim's. 9pm, \$13.
G.G. Amos Band Chieftan, 198 Fifth St; 615-0916. 8pm, free.

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GOO! 9:30PM \$5

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THUR 6/5
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VAUXHAUL BROADCAST

CLIPD BEAKS 9:30PM \$6

FRI 6/6
MUTE ERA (MINNEAPOLIS)
BATMAN VS. PREDATOR

CASIOTONE FOR THE PAINFULLY ALONE 9:30PM \$8

SAT 6/7
FOOT FOOT
FOX PAUSE

SHUTEYE UNISON 9:30PM \$5
(MEMBS. RUM DIARY)
WINTER BIRDS

PUNK ROCK SIDESHOW 10PM FREE
W/DJ TRAGIC
& DUCHESS OF HAZARD

SILIAN RAIL 9:30PM \$6
DECCA SEQUENCE
TOUCHED BY A JANITOR

PUMICE (NZ) 9:30PM \$6
SOME DARK HOLLER
SHITNA (MEMBS. 60 WATT KID)

THE YOUNG MODERNS 9:30PM \$6
LADY GENIUS
DRB

THREE STONED MEN 9:30PM \$7
THE MANTLES
BOX ELDERS

FLOATING GOAT 9:30PM \$6
BLACK BUDGET
PEGATAUR

MICK TURNER (DIRTY THREE)
SI CLARO 9:30PM \$8

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HOSTED BY
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FRIDAY, JUNE 27TH, 9:00 PM, \$12
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7/29 - THE HOLD STEADY
8/01 - DIMITRI FROM PARIS

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SAT/7 DANCE CLUBS

CONT>>

Doghouse ODC Dance Commons, 351 Shotwell; www.doghousswing.com. 9pm-12:30am, \$10-18. Swing dancing.

Drunk and Horny Underground SF. 9pm-2am. \$5. Queer boozin' and cruisin'.

Element Saturdays Element Lounge. 9pm-3am, \$10. Hip-hop, mashups, rock, and funk with rotating DJs.

Elevate Roe/Prive, 651 Howard; 979-3031, www.sebastienentertainment.com. 9:30pm-3am. Hip-hop, rock, club classics, house, global grooves, and more.

Endup 6am-1pm: "Ascension," with DJs Vince, Adrian, Jim Hopkins, and Tracy. 10pm-6am: "Revolutionary," hosted by Astroboy Jim, with DJ Keoki and guests.

Fluid Saturdays Fluid Ultra Lounge. 9pm. Hip-hop, mashups, and rock with DJ Scotty Boy.

Frisco Disco Transfer. 10pm-2am. Richie Panic and Jefrodisiac bring you glam girls, fab boys, bare nipples, scarves, headbands, purple eye shadow, conspicuous consumption, and even more conspicuous booty shakin'.

Funkside Nickie's. 10pm-2am, \$5. Toph One and special guests bring you classic hip-hop, funk, soul, and Bay bangers.

Harry Denton's Starlight Room 8:30pm, \$15. With DJ Dave Gillis and various dance bands.

Hellatight Amnesia. 9pm-2am. Hip-hop, '80s, and electro with DJs Vinnie Esperza and Asti Spumanti.

Hot Boxxx Girls Aunt Charlie's Lounge, 133 Turk; www.auntcharlieslounge.com. 10pm-2am, free. With host Gina La Divina.

Hybrid Cat Club. 9:30pm-3am, \$6. Rock, mash-ups, hip-hop, and glam.

I Love Wet Panties Delirium. 10pm. Really, who doesn't? With DJs Jenny and Jules.

Leisure Annie's Social Club. 10pm-2am, \$5. Classic Britpop, Madchester, '90s, indie, mod, shoegaze, and '60s soul, plus back-room karaoke.

Magnet Lounge 1402 Grant; 271-5760. 10pm-

2am. Hip-hop, old-school, and funk with DJs Rebs, Mars, and Defunkt.

New Wave City DNA Lounge. 9pm-3am, \$12. '80s dance party.

Paris-Dakar Celebration Little Baobab, 3388 19th St; 643-3558. 10pm, \$3. African and French hip-hop with DJs Sogui and Edibe.

Playboy Stud. 10pm. With rotating DJs James Glass, Ryan Poulson, Saratonin, Derek B, Omar, Joshua J, Chelsea Starr, Richard Ohl, and Juanita More.

Pop Rx Gallery, 132 Eddy; www.rxgallery.com. 10pm, \$7. With Broker/Dealer.

El Superritmo Make-Out Room. 10pm-2am, \$5. DJs Roger Mas and El Kool Kyle spin cumbia, dancehall, bomba, plena, and salsa.

Tormenta Tropical Rickshaw Stop. 10pm-2am. DJs Disco Shawn and Oroll spin cumbia, crunk, electro, hip-hop, sonidero, and more.

Trans-Am Eight. 9pm-2am, \$5. Queer punk party with live bands.

Voodoo Cabaret El Rincon. 8pm-2am. Ritualistic, shamanistic dance party with live world music, belly dancers, and mermaids. Seriously--mermaids!

BAY AREA

Jupiter 8pm, free. DJ Add 1 spins old-school funk, soul, and house.

Magic Milkcrates Kingman's Lucky Lounge. 9pm-2am, free. Soulful organica meets electronica with DJ Flood.

Pop History 101 Ruby Room. 10pm-2am. Join professors Botello and Tolle for a crash course.

Smooove Saturdays Luka's Taproom and Lounge, 2221 Broadway, Oakl; (510) 451-4677. 10pm-2am, \$5-10. Future funk, neosoul, dancehall, old-school, and new-school with DJs Wisdom and Jamo.

Benefit for Michael Tochtermann.

Rick Estrin, Kid Andersen Biscuits and Blues. 5pm. Benefit for Candye Kane.

Lloyd Gregory, Tony Lindsay Biscuits and Blues. 8:15 and 10pm, \$15.

Local H, Photo Atlas Independent. 8pm, \$13.

Pollo del Mar, Hypnotic IV, Phantom Jets, El Dorados Hotel Utah Saloon. 2:30pm, \$10.

Terry Savastano Johnny Foley's. 9pm, free.

Shuteye Union, Winter Birds Hemlock Tavern. 9:30pm, \$5.

BAY AREA

Ampere, Baader Brains, Punch, Scaring Sparrows 924 Gilman. 5pm, \$5.

Erykah Badu, Roots Paramount Theatre, 2025 Broadway, Oakl; 421-TIXS. 7:30pm, \$45.50-83.50. Also Mon/9.

BandWorks Concert Ashkenaz. 3pm, \$5.

Buddy Owen 19 Broadway Nite Club, 19 Broadway, Fairfax; 459-1091. 9pm, free.

JAZZ/NEW MUSIC

Bay Area Rainbow Symphony Old First Church, 1751 Sacramento; 474-1608. 7pm, \$12-15.

Brother Buzz Lou's Pier 47. 5-11pm.

John Butcher, sfSoundGroup ODC Dance Commons, Studio B, 351 Shotwell; 863-9834. 8pm, \$5.

Fairweather Band Jazz at Pearl's. 8pm, \$20; 10pm, \$15.

Ahmad Jamal Yoshi's SF. 7pm, \$30; 9pm, \$26. See Picks, page 20.

Karina Denike and Friends Rite Spot. 9pm, free.

"Live Jazz" Café Royale, 800 Post; 441-4099. 6pm.

Michael Parson Octavia Lounge, 1772 Market. Noon-3pm, free.

Rob Modica and Friends Simple Pleasures Cafe. 3pm, free.

"Savanna Jazz Jam Session" Savanna Jazz. 7:30pm, \$5.

Vince Lateano Quartet Dogpatch, 2496 Third St; 643-8592. 4:30pm, \$5.

BAY AREA

Hot Club of Marin 19 Broadway Nite Club, 19 Broadway, Fairfax; 459-1091. 5pm, free.

Natural Gas Jazz Band Sweetwater Station, 500 Magnolia, Larkspur; 924-6107. 2pm, \$5.

Orchestra Baobab Yoshi's. 7 and 9pm, \$28.

FOLK/WORLD/COUNTRY

Edward Simon and the Ensemble Venezuela, Aquiles Baez Ensemble, Vnote Ensemble Herbst Theatre, 401 Van Ness; (866) 520-5299. 7pm, \$25-56.

Fances England 12 Galaxies. 3pm, \$5-8.

Georges Lammam Ensemble Peña Pachamama, 1630 Powell; 646-0018. 8:30pm, \$10.

Greg Cross Band, Pork Chop Express Parkside. 5pm, free.

Omar Sosa Afreecanos Quintet Yerba Buena Gardens, 760 Howard; 543-1718. 1pm, free.

Stitchcraft, Honeymoon, Criss Cross Circus Amnesia. 9pm, \$7.

BAY AREA

Agave Rhythmix Cultural Center, 2513 Blanding, Alameda; (510) 865-5060. 2pm, \$15.

Big B and His Snakeoil Savors Jupiter. 8pm, free.

Harkenbacks Nomad Cafe. 11am, free.

Markus James and the Wassanrai Freight and Salvage Coffee House. 8pm, \$19.50.

DANCE CLUBS

Church II Pirata, 2007 16th St; 626-2626. 4pm-midnight, free. Lioness Sound DJs Green B and Positivi-T spin reggae while you eat Caribbean BBQ.

Club Havana Jelly's. 4pm, \$10. Live salsa bands plus great Cuban BBQ.

Dub Mission Elbo Room. 9pm-2am, \$7. Dub, roots, and classic dancehall with Dub Traffic Control and Habitat Sound, plus DJ Sep.

Endup 6am-8pm: "Sunday T-Dance," with DJs Vince, Adrian, Nikola Batyala, Nikita, and Jim Hopkins and weekly guests. 8pm-4am, \$12: "Super Soul Sundayz," come back to Sunday church with DJ David Harness and guests.

Holding Firm Reggae Sundays Underground SF. 10pm-2am, free. Reggae and dancehall with Stepwise, Dread Lion, and weekly special guests.

Kodo Wish. 8pm-2am, free. Downtempo, funk, soul, broken beat, and deep house grooves care of residents Hideo Kobayashi, Still Rob G, and Tokyo Component.

Lonely Teardrops Knockout. 9pm-2am, free. DJs dX, Daniel, and Designated D spin doo-wop.

Salsa Sundays El Rincon. 8pm-2am, free. Salsa lesson plus DJ dance party with Super Chino, De la Clave, and guests.

Salsa Sundays El Rio. 3pm. Live salsa by Danilo y Universal, plus free BBQ and dance lessons.

Sun-Daze Double Dutch. 10pm-2am. Hip-hop and old-school with DJ B-Love.

BAY AREA

King of Kings Shattuck Down Low. 8pm-2am, \$6-8. Smoke-One and Common Sensi play

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SAT 6/7 **THE KITCHEN** 10PM

SUN 6/8 **MATT'S EXPERIMENTAL JAZZ BAND & DJ DWELL** 8PM

TUE 6/10 **ALCOHOLCAUST W/ WHATSHISFUCK & KATE WASTE** 9PM

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PLANET DOWN
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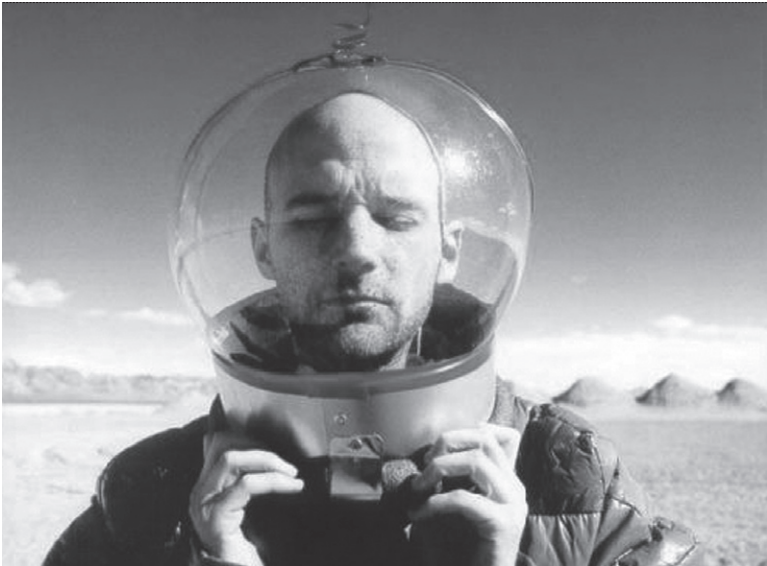
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Live 105’s BFD

» **PREVIEW** Rock may be dead, but before it kicked it shot enough seed into the musical milieu that today its numberless bastard sons and daughters testify that Rock isn’t what you are, it’s what you do: namely, rock the fuck out. Hosting obvious punk and indie-rock progeny Anti-Flag and Alkaline Trio, as well as hip-hop and electronic-influenced distant relatives Lyrics Born and MSTRKRFT, Live 105’s BFD 2008 brings rock’s diverse diaspora together for a three-stage, all-day family affair.

Proof that Rock slept around? Listen to the accents of the vocalists — Cypress Hill, the chart-topping Latino hip-hop group, spits Spanish-spiced rhymes; punk rockers Pennywise, despite their hard-driving style, still speak the slow, stretched-out vowel sounds of SoCal; and Flogging Molly, when the lyrics don’t slur with Guinness, boast an Irish brogue.

Assorted accents aside, the bands themselves follow in their father’s footsteps, drawing from genres as varied as reggae and house. Take Moby: the face of techno for many, he fuses punk rhythms and distorted guitars with disco beats and the airbrushed production techniques of pop music. Or the Flobots, who note the Roots and Tool as influences, and feature multiple MCs as well as a full band — trumpet and viola included.

Despite siring more spawn than Genghis Khan, no one ever said Rock was easy — promiscuous, yes, but success in the industry evades all but a few. Enter the Soundcheck Local Music stage which works like rock nepotism: the notoriety of big brothers lends a hand to little brothers’ first steps toward aural apotheosis. (Ian Ferguson)

LIVE 105’S BFD Sat/7, noon–11 p.m. Shoreline Amphitheatre, 1 Amphitheatre Pkwy, Mountain View. \$10.53. (415) 421-TIXS, www.live105.com

reggae, dancehall, roots, and lovers’ rock. **Noches de Vudu** Luka’s Taproom and Lounge, 2221 Broadway, Oakl; (510) 451- 4677. 9pm, free. Salsa, samba, reggaeton, and Latin hip-hop with DJ Erick Santero and rotating DJs.

MONDAY 9

ROCK/BLUES/HIP-HOP

Fish Fillmore. 8pm, \$32.50. **Greening, Blank Slatas, Isabellas** Elbo Room. 9pm, \$5. **Katrine Ottosen** Cafe du Nord. 9:30pm, \$10.

BAY AREA

» **Erykah Badu, Roots** Paramount Theatre, 2025 Broadway, Oakl; 421-TIXS. 7:30pm, \$45.50-83.50. See “An everywoman at war,” page 28.

JAZZ/NEW MUSIC

Contemporary Jazz Orchestra Jazz at Pearl’s. 8 and 10pm, \$10. **Lost Weekend** Biscuits and Blues. 8 and 10pm, \$15. **Miss Henry** Rite Spot. 9pm, free. **Monk’s Music Trio** Simple Pleasures Café. 8pm, free. **Jock Rockenbach** Lou’s Pier 47. 5-11pm. Jazz and blues. **Uptown Trio** Yoshi’s SF. 8pm, \$14; 10pm, \$10.

BAY AREA

Mitch Marcus Quartet Yoshi’s. 8pm, \$12; 10pm, \$6.

FOLK/WORLD/COUNTRY

Damir Johnny Foley’s. 9pm, free. **» Toshio Hirano** Amnesia. 8:30pm, free. **“I Don’t Like Mondays”** Blondie’s Bar and No Grill, 540 Valencia; 864-2419. 9pm, free. Live musician showcase with local talent. **“Live Flamenco Music”** Café Argüello, 2832 Mission; 643-3160. 7pm. **“Open Mic with JJ Schultz”** Hotel Utah Saloon. 7:30pm, free.

BAY AREA

“Derek Smith’s Open Mic” 19 Broadway Nite Club, 19 Broadway, Fairfax; 459-1091. 9:30pm, free. **“Songwriters Symposium”** Blakes. 8:30pm, \$2-3. Acoustic open mic. **“Traditional Irish Music Session”** Starry Plough. 9pm, free.

DANCE CLUBS

Block-Party Double Dutch. 10pm-2am. Underground hip-hop and old-school. With DJ Veronica and special guest. **» Club Dread** Club Six. 9pm-2am, \$10. Reggae, brah! **Death Guild** Glas Kat. 9:30pm-2:30am, \$3-5. Children of the Twilight Guild present this dark dance club. **Dollar Monday** El Rio. 9pm-2am, \$2. DJ Jenny Hoyston spins hip-hop, oldies, and punk. Why’s it called Dollar Monday if it costs \$2? ‘Cause the PBRs are \$1 a can! Dollah, dollah bill, y’all! **» Donuts** Knockout. 10pm-2am, \$5. DJ Pickpocket and guests spin disco rock.

CONTINUES ON PAGE 44 »

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LITTLE TEETH
CHET

SATURDAY JUNE 7 • 9:30PM • \$10 (INDIE)
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WHAT LAURA SAYS
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MONDAY JUNE 9TH • 9:30PM • \$12 (INDIE-ELECTRO)
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& THE SAVOIR FAIRE
KATRINE OTTOSEN
THE GUN AND DOLL SHOW

TUESDAY JUNE 10 • 9:30PM • \$10 (INDIE) 18+
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MON/9 DANCE CLUBS

CONT>>

High Rolling Low Budget Tunnel Top. 9:30pm, free. Acid jazz, rare grooves, nü jazz, and deep house with DJ Hofwegen and friends.

Mainroom Mondays Annie's Social Club. 9pm, free. Live the dream: karaoke on Annie's stage and pretend you're Jello Biafra.

▮ **94117** Madrone Lounge. 2pm-midnight, free. With board games, BYO food, videos, and movies, it's just like your living room, if your living room had a full bar.

▮ **Punk Rock Sideshow** Hemlock Tavern. 10pm-2am, free. Get punk'd by DJ Tragic and the Duchess of Hazard.

BAY AREA

Hubba Hubba Uptown. 8pm, \$5. Live burlesque revue with Bombshell Betty, the Burlesqueteers,

Tricksie Treat, Josie Starre, Bunny Pistol, Miss Kitty Whip, and more.

TUESDAY 10

ROCK/BLUES/HIP-HOP

▮ **Crystal Castles**, dd/mm/yyyy Independent. 8pm, \$16. See "Shock and aw," page 30. **Dreaming** Red Devil Lounge. 8pm, \$10.

Excuse, Get Dead, Grace Alley Knockout. 10pm, \$6.

Fat Tuesday Band Biscuits and Blues. 8 and 10pm, \$15.

Lakay and Mystic Man Elbo Room. 9pm, \$7. **Los Train Wreck** El Rio. 8pm, free.

▮ **Silian Rail, Decca Sequence, Touched by a Janitor** Hemlock Tavern. 9:30pm, \$6.

▮ **Submarine, Castledoor** Cafe du Nord. 9:30pm, \$10.

BAY AREA

BandWorks Concert Ashkenaz. 7:30pm, \$5.

Frenzy, Henchmen, Memphis Murdermen Uptown. 9pm, \$10.

JAZZ/NEW MUSIC

Alan Choy Octavia Lounge, 1772 Market; 863-3516. 7pm, free.

Kurt Elling Yoshi's SF. 8pm, \$24; 10pm, \$20. Also June 11.

Equinox Trio Rite Spot. 9pm, free.

Kenny Washington Quartet Jazz at Pearl's. 8pm, \$15; 10pm, \$10.

"Latin Jazz Night" Mojito. 9pm-midnight, \$10. Live music followed by Latin dance grooves with DJ Vanka.

▮ **Nicole Reinsour, Edward Schocker, Zachary James Watkins** Meridian Gallery, 535 Powell; 398-7229. 8pm, \$5-10. "The Space Between."

Ricardo Scales Top of the Mark. 7pm, \$5.

Stomp Jones Verdi Club, 2424 Mariposa; www.oldtimey.net/tuesdays.html. 9:30pm, \$12.

Vince Lateano Trio Savanna Jazz. 8:30pm, \$5.

BAY AREA

"Jazzschool Tuesdays" Jupiter. 8pm, free.

Keiko Matsui Yoshi's. 8 and 10pm, \$24. Through June 11.

"Singers' Open Mic with Ellen Hoffman" Anna's Jazz Island. 8pm, \$5.

FOLK/WORLD/COUNTRY

Nicole McRory Johnny Foley's. 9pm, free.

BAY AREA

"Freight Open Mic" Freight and Salvage Coffee House. 8pm, \$5.50.

DANCE CLUBS

Argus Lounge 9pm-1:30am, free. DJs Alcoholocaust and Kate Waste spin old school punk rock.

Brownies for My Bitches Harvey's, 500 Castro; 431-4278. 10pm-2am, \$5. A dyke club featuring hip-hop and pop.

Change the Beat Madrone Lounge. 9pm-2am, free. Thug jazz and funk rock from around the world, layered with dirty instrumental beats. With rotating DJs and live musical guests.

Coco Rico Tunnel Top. 10pm-2am, free. Latin, Brazilian, and Caribbean rhythms with DJs Vanka and Don Bustamante and guests.

▮ **Da Showcase** Club Six. 9pm-2am, \$5. Local MCs and DJs hip-hop on and on till the break of dawn.

▮ **Drunken Monkey** Cat Club. 9pm, free. Rock 'n' roll for inebriated primates like you.

Hold Yr Horses Aunt Charlie's Lounge, 133

Turk; www.auntcharlieslounge.com. 10pm-2am. Electro, no wave, '80s, '90s, hip-hop, disco, punk, synth pop, and more with DJ Rchrd Oh?!

Hoodies-N-Heels Double Dutch. 10pm-2am. Hip-hop, funk, and sucka-free soul with DJ Vinsol and special guests.

Lost and Found Make-Out Room. 9pm-2am, free. Deep and sweet '60s soul 45s with DJ Lucky and friends.

▮ **Soul Afrique** John Collins, 90 Natoma; 543-BARR. 9pm-2am, free. R&B, soul, reggae, Latin, and soulful house with DJ RasCue and rotating residents Madison, Wizzkey, and Marcella. **SFBG**

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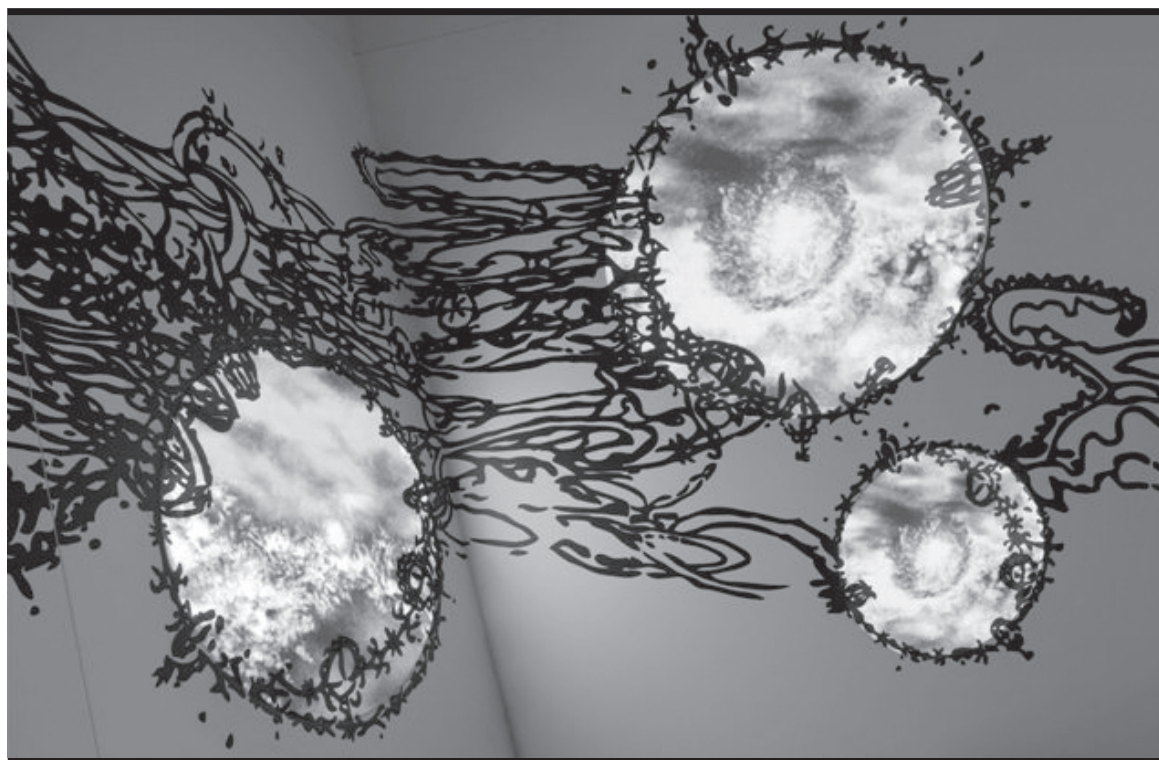
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THE SAN FRANCISCO BAY GUARDIAN VISUAL ART

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Opening salvos: multimedia installations such as Matthew Ritchie's *Day One*, a rendering, look at the nature of creation at the Contemporary Jewish Museum's "In the Beginning: Artists Respond to Genesis."



Faith-based initiative

The Contemporary Jewish Museum's opening show starts at the "Beginning"

By Glen Helfand

✉ a&eletters@sfbg.com

REVIEW The Contemporary Jewish Museum was founded in 1984 as the Jewish Museum San Francisco, and "starchitect" Daniel Libeskind's building design, which seemingly bursts out of an 1881 vintage brick facade opposite Yerba Buena Gardens, began taking shape nearly a decade ago. But for all intents and purposes, the CJM's opening this week marks the launch of a new art space that must affirm its brand identity on our cultural landscape. The folks behind this identity-based museum aim to instill a sense of belief in the place as a meaningful institution and to lure repeat visitors — Jews and non-Jews alike. With a prominent public location — and what could be a decent café — the odds are in its favor.

Other factors might continue that momentum. The building itself is a bold yet restrained move by an architect whose Jewish Museum in Berlin tends to overshadow its contents. The CJM, however, succeeds in feeling both formidable and intimate. The

spaces balance form and function: they look good and seem like they can accommodate and contextualize the works within. Still, the programming itself should be the primary element in attracting viewers.

The opening offerings include a delightful survey of work by the *New Yorker* cartoonist William Steig, organized by the Jewish Museum, New York, and a sound series selected by John Zorn. But the centerpiece exhibition, "In the Beginning: Artists Respond to Genesis" — an ambitious, CJM-organized conglomeration of newly commissioned installations and historical and contemporary artworks and artifacts — is a clear sign the admin is taking the museum's challenge seriously and thinking big.

The show is designed to offer entry points to a range of viewers, its biblical foundation rooted in the Old Testament volume of Genesis, which speaks to Christians and Jews and allows the concept of creation to relate to art, religion, and science. The curators — museum director Connie Wolf, deputy director Fred Wasserman, and assistant curator Dara Solomon — abide by an

imperative not to restrict exhibited works to pieces by Jewish makers. "In the Beginning" unfolds in a hallway antechamber with a flat-screen monitor displaying a grainy video of images of the Earth and the moon as seen from Apollo 8, television footage widely seen on Christmas Eve 1968, with audio of the astronauts reading the opening verses of Genesis. The inclusion points to a curatorial openness to pop-cultural artifacts as part of a contemporary art dialogue.

The seven commissioned installations are the headliners in the expansive temporary exhibition space, and they're by a deliberately diverse group of artists. There are pieces by Matthew Ritchie and Trenton Doyle Hancock, artists who set down complex personalized cosmologies that essentially are their own elaborate creation myths, and both manage to create works with visual appeal. For a piece titled *Day One*, Ritchie uses a couple of gently angled walls for a graphically ornate mural that accommodates orb-shaped projections of roiling, animated landscapes, sun flares, flocks of ambiguous black shapes, and a soundtrack of the artist pondering existence and creation. A more rambunctious spirit pervades Hancock's *In the Beginning There Was the End, in the End There Was the Beginning*, which is set against dizzying cartoonlike wallpaper and depicts a mythological

narrative involving characters called Mounds and lowly Vegans.

The exhibit's inspiration is literary, and text appears frequently, as in the somewhat vertigo-inducing animated work by Shirley Shor, an ex-Bay Area resident who swirls projections, in English and Hebrew, of Web-gathered references to Genesis down a wishing-well structure. Ben Rubin contributes *God's Breath Hovering over the Waters (His Master's Voice)*, a sound sculpture inspired by an antenna developed by Bell Labs physicists in the 1960s that, according to the artist, led to audible evidence of the Big Bang. A Kabbalistic-inspired work by Mierle Laderman Ukeles is the show's most spiritual, and involves layered audience participation including forging a personal covenant with the artist, the public, and the self.

Filmmaker Alan Berliner adds a more crowd-pleasing form of participation with *Playing God*, a satisfying interactive, seven-channel video — one for each day of creation — installation that emulates a slot machine as it generates phrases with words from Genesis. Audio-visual jackpots can be had, and pushing the glowing buttons quickly becomes addictive.

The show's inclusion of historical and archival material is a riskier gambit. While designed to enrich the exhibition themes, adding objects such as a 15th-century biblical manuscript page, a Tiepolo drawing, Tom Marioni's shadowbox assemblages, and Barnett Newman's 1948 painting *Onement II* starts to seem cluttered, or, as they say in Yiddish, *ungehpotch-keyed*. Still, the "something for everyone" approach clearly stems from a gracious perspective or brand, not an obfuscating one. And that's a curatorial position worth a return visit. **SFBG**

CONTEMPORARY JEWISH MUSEUM

Opening exhibits include "In the Beginning: Artists Respond to Genesis," Sun/8-Jan. 4, 2009; opening events include "Dawn 2008," Sat/7, 8 p.m., \$10-\$15 with Dengue Fever and Jonathan Safran Foer; grand opening Sun/8, 10 a.m. ribbon-cutting, 11 a.m. doors, free. Contemporary Jewish Museum 736 Mission, SF (415) 655-7800 www.thecjm.org, www.dawn2008.org

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At the Freight & Salvage Coffee House, 1111 Addison Street in Berkeley William Gibson, author of Spook Country Lisa Lutz, author of The Spellman Files and Curse of the Spellmans Andrea Askowitz, author of My Miserable, Lonely, Lesbian Pregnancy Adair Lara, author of The Granny Diaries: An Insider's Guide for New Grandmothers The Avuncular Mike Greensill

**June 14, 10 AM
– Noon:**
At the Freight & Salvage Coffee House, 1111 Addison Street in Berkeley Help us celebrate the Freight's Anniversary!

**June 21, 10 AM
– Noon:**
At the Freight & Salvage Coffee House, 1111 Addison Street in Berkeley Michael Meyer, author of The Last Days of Old Beijing The Savory Mike Greensill

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PHOTO BY ANDY MOGG

Stephen Pelton Dance Theater

» **PREVIEW** Stephen Pelton’s full-bodied and thoughtfully structured choreography fits his dancers like second skins. It’s one of the most appealing aspects of the work from this longtime San Francisco artist who now spends half of his time in London. Another of his gifts is choosing music — whether it’s Radiohead, Schubert, or Edith Piaf — that supports his purposes ever so smoothly. Often drawing inspiration from literary sources, Pelton is a storyteller in the manner of poets who suggest, evoke, and analogize — but don’t spell out. The results are dances that resonate like a Zen bell. He may be best remembered for *The Hurdy-Gurdy Man* (1998), that strangely haunting solo drawn from documentation of Hitler’s body language. He also has created such epics as *The American Song Book* (1997), which uses popular American music to evoke three different periods in US history. But Pelton’s choreography is most at home in intimacy, full of contradictory impulses in which violence looks lyrical and tenderness totters at the edge of the abyss. A note of melancholy and resignation permeates much of it; perhaps this is not unexpected from an artist who came of age during the worst days of the AIDS crisis. Pelton describes *and a white light in the back of my mind to guide me*, this season’s premiere, as a meditation on aging. Performed solo and as an ensemble, the piece grew out of a World War II poem by Anglo-Irish poet Louis MacNeice. The work’s accompanying music is from the English composer Gavin Bryars. This program includes a preview of next year’s *Citizen Hill*, last season’s *Tuesday, Not Here* (created for the remarkable Nol Simonse in 2003), and Christy Funsch in her reworked 2007 *Solo for Somebody*. **(Rita Felciano)**

STEPHEN PELTON DANCE THEATER Thurs/5–Sat/7, 8 p.m., Sun/8, 7 p.m.

Dance Mission Theater, 3316 24th St., SF. \$20–\$25. (415) 273-4633,

(415) 826-4441, www.dancemission.com

Stage listings are compiled by Deborah Giattina. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, Giattina, and Nicole Gluckstern. See Picks for information on how to submit items to the listings. For complete listings, including comedy and spoken word, go to sfbg.com.

THEATER

OPENING

From Russia with Love: A Night of Song, Story, and Vodka New Conservatory Theatre Center, Theatre III; 861-8972, www.nctcsf.org. \$28 (\$18 for previews). Previews Thurs/6–Sat/8 and June 13, 8pm. Opens June 14, 8pm. Runs Fri–Sat, 8pm; Sun, 2pm. Through June 28. Katya Smirnoff-Skyy kicks off the 2008 Summer Cabaret Series at the NCTC.

Heist a Crow Stage Werx, 553 Sutter; 385-6296, www.helpwalrus.com. \$15. Opens Fri/6, 8pm. Runs Fri–Sat, 8pm. Through June 28. Sean Kelly, founder of the now defunct, formerly crazy Spanganga Gallery venue, revives his 2006 comedy about the afterlife.

Jihad Jones and the Kalashnikov Babes Thick House, 1695 18th St; 401-8081, www.goldenthread.org. \$15-25. Previews Thurs/5–Fri/6, 8pm. Opens Sat/7, 8pm. Runs Thurs–Sat, 8pm; Sun, 5pm. Through June 29. Golden Thread Productions presents a world premiere of Youssef El Guindi’s play about media stereotyping.

Out of This World Eureka Theatre, 215 Jackson; 255-8207, www.42ndstmoon.org. \$22-38. Previews Thurs/5–Fri/7, 8pm. Opens Sat/7, 6pm. Runs Thurs–Fri, 8pm; Sat, 6pm; Sun, 3pm. Additional shows June 14, 1pm and June 18, 7pm. Through June 29. Musical theater company 42nd Street Moon performs the Cole Porter show that supernaturally sets Greek gods and Hollywood royalty in 1950s Athens.

’Tis Pity She’s a Whore American Conservatory Theater, 415 Geary; 749-2228, www.act-sf.org. \$14-82. Previews Thurs/5–Sat/7 and Tues/10, 8pm (also Sat, 2pm). Opens Wed/11, 8pm. Runs Tues–Sat, 8pm (also Wed and Sat, 2pm); Sun, 2pm. Additional show June 15, 7pm. Through July 6. A.C.T. artistic director Carey Perloff directs John Ford’s Jacobean incest tragedy, with live music performed by Bonfire Madigan Shive.

ONGOING

Beach Blanket Babylon Club Fugazi, 678 Beach Blanket Babylon Blvd; 421-4222. \$25-78. Wed–Thurs, 8pm; Fri–Sat, 6:30 and 9:30pm; Sun, 2 and 5pm. Ongoing. The long-running musical comedy revue that spoofs popular culture continues with new characters, costumes, and skits.

» **The Bell Curve** Shelton Theatre, 533 Sutter; brownpapertickets.com. \$20. Thurs, 8pm. Through June 12. Just when you thought identity politics were passé, along comes the 2008 Democratic Party presidential primary, forcing us all to endure many a tired stereotype that should have died out with the advent of the

disco era. Luckily, we have W. Kamau Bell to help us recover from the trauma while guiding us safely away from the precipice of other bad habits. In this 90-minute show, the longtime solo performer and half of the comedy duo Siskel and Negro breaks down the problems with PC terminology, while coming up with a few absurd ones of his own. With today’s headlines providing him new material, Bell constantly updates the show, optimizing it for multiple viewings. We also get the back story on how Bell was raised by a single mom with a PhD instead of, as you might now be wondering, a rap sheet, and how early childhood experiences with skin-color bias shaped his future outlook. Along the way, Bell flows easily from biting to charming, pensive to goofy. Through studying martial arts, dating white women, getting a fancy salon haircut, and living in San Francisco, Bell comes to realize there are really only two kinds of people in this world. I was glad to find out that he and I are the same kind. (Giattina)

The Breast of Sherry Glaser Marsh, 1062 Valencia; 826-5750, 1-800-838-3006, www.themarsh.org. \$22-35 sliding scale. Thurs–Sat, 8pm. Through June 14. In an effort to entertain, raise money for an Iraqi orphanage, and foster world peace, Glaser bares all for her solo show.

» **Bug** SF Playhouse, 533 Sutter; 677-9596. \$38-65. Wed–Sat, 8pm (also Sat, 3pm).

Through June 14. Forty-four-year-old Agnes (Susi Damilano) lives in a dark and dreary motel room outside Oklahoma City — a place name with intentional resonance in Tracy Letts’s paranoid thriller cum romance. Although haunted by the reappearance of abusive ex-husband and recent parolee Jerry (John Flanagan) and a tortuously unresolved tragedy they share, Agnes is otherwise content to drift with the slow flow of an aimless and lonely life, muted with drugs and alcohol, until cokey buddy R.C. (Zehra Berkman) brings by a new guy named Peter (Gabriel Marin), a gentle oddball veteran with a mysteriously cagey attitude and an intense aversion to teeny, tiny, almost imperceptible bugs. Letts, who recently garnered a Pulitzer for his 2007 Broadway hit *August: Osage County*, delighted Bay Area audiences not long ago with another white trash thriller, *Killer Joe* (1993). That play’s darkly funny, downright macabre twisting together of moral decrepitude with a love defiant of a fallen world resurfaces in *Bug* to great effect, wrapped as it is in a larger, supple narrative of modern-day menace and mind control. In this sharp and impressive Bay Area premiere, director Jon Tracy and his outstanding cast dance along the formally realistic play’s tightrope-thin line between willing delusion and the supremely weird, violent, and invasive world we actually inhabit whether we choose to perceive it or not. (Avila)

Buried Child Actors Theatre, 855 Bush; 345-1287, www.actorstheatresf.org. \$20-30. Thurs–Sat, 8pm. Through July 20. Christian Phillips and Jennifer Welch direct Sam Shepard’s 1979 Pulitzer Prize–winning play.

Darren Romeo: the Voice of Magic Post Street Theatre, 450 Post, second floor; 771-6900, www.poststreettheatre.com. \$40-65 (\$35 for previews). Previews Wed/4–Sat/7 and Mon/9, 8pm (also Sat, 2pm). Opens Tues/10, 8pm. Runs Tues–Sat, 8pm (also Sat, 2pm). No show June 11 or 29. Additional matinee June 25, 2pm. Through July 13. Master illusionists Siegfried and Roy present Romeo in a music and magic show.

» **The Group** Climate Theater, 285 Ninth St., 263-0830, www.climatetheater.com. \$15. Thurs–Sat, 8pm (also Fri–Sat, 10:30pm; no 8pm show June 13); June 14, 2 and 10:30pm. Through June 14. Feeling isolated and out of sorts? Not invested enough in you? The Group can help, and not just by accessing your spirit animal, three levels of consciousness, and four quadrants of your mind — or giving you the five truths the “dissilloids” out there don’t want you to know. Fitting its participants with headphones and arraying them in a “power circle” with 15 or so fellow audience members for a “soul journey” to “deep you,” The Group offers communion through buoyantly in-your-face comedy in a droll send-up of EST-like self-actualization programs. Such material is, of course, kept evergreen by the transmigration of the form into more recent incarnations like The Secret or The Landmark Forum. Nevertheless, a spoof of the subject might easily have seemed stale but for the inspired writing, sharp humor, and simple yet slick production gracefully managed by creator Robert Quillen Camp and the Dodeska Performance Ensemble. The show features a rich aural environment and a dexterous, committed performance by Ryan Eggensperger as your grinning, self-confidence-oozing and darkly monomaniacal group leader. (Avila)

headspace Boxcar Playhouse, 505 Natoma; 776-1747, www.boxcartheatre.org. \$14-28 sliding scale. Thurs–Sat, 8pm; Sun, 3pm. Additional

matinees Sat/7 and June 14, 3pm. Through June 14. Sarah Korda's self-revelatory piece empties the contents of her noggin onto the Boxcar stage.

I'm Still Standing: A Celebration of the Music of Elton John Zeum Theater, 221 Fourth St.; 749-2228, www.act-sf.org. \$15.50-20.50. Wed-Sat, 7:30pm (also Sat, 2pm); Sun, 2pm. Through June 21. After running shows featuring the music of Janis Joplin, Sting, and the Beatles, the A.C.T. Conservatory works in hits by the bespectacled knight.

It's Murder, Mary New Conservatory Theatre Center, Decker Theatre, 25 Van Ness; 861-8972, www.nctcsf.org. \$22-34. Wed-Sat, 8pm; Sun, 2pm. Through June 28. Co-authors Andrew Black and Patricia Milton put the camp into their whodunnit set on the Russian River.

Men in Uniform New Conservatory Theatre Center, 25 Van Ness; 861-8972, www.nctcsf.org. \$22-40. Previews Wed/4-Fri/6, 8pm. Opens Sat/7, 8pm. Wed-Sat, 8pm; Sun, 2pm. No show June 29 or July 4. Through July 6. Eight shorts by local playwrights investigate the nature of masculinity.

Mordake Shotwell Studios, 3252-A 19th St., www.sfiat.org, www.mordake.com. \$16-20. Thurs/5-Sat/7, 8pm. Erling Wold's fantastical opera, with libretto by Douglas Kearney, tells the story of Edward Mordake, an accomplished scholar and musician who has a woman's face on the back of his head.

Octopus Magic Theatre, Fort Mason Center, bldg D, Marina and Buchanan; 441-8822, www.magictheatre.org. \$20-45. Extended run: Wed-Sat, 8pm; Sun, 2:30 and 7pm. Through June 22. So easy to say I love you — who can't say I love you? But what we think it means and what it finally amounts to are usually worlds apart. This can make for rude awakenings, like a flash flood in your apartment or an unscheduled trip to the bottom of the sea. Such things and more lay in store for two couples following a single night of group sex. Twentysomethings Blake (Patrick Alparone) and Kevin (Eric Kerr) hook up with fortysomethings Max (Liam Vincent) and Andy (Brad Erickson), precipitating post-coital friction between the younger guys and then, after the appearance of a waterlogged telegram delivery boy (Rowan Brooks), something much heavier. In Steve Yockey's definitely uneven but passionately intelligent and worthwhile new play, a surreal break in the otherwise realistic action foreshadows and transposes the shock to our slumbering imperfect bliss when mortality taps us on the shoulder. That the lovers are all men and the fallout menaced by the lingering shadow of AIDS does not diminish the play's more universal themes — namely the nature of love and the soul-challenging responsibility for the loved one it entails — even as Octopus updates the AIDS crisis for a new generation in this solid Magic Theater production helmed by Kate Warner. (Avila)

The Odd Couple Custom Stage, Off-Market Theatre, 965 Mission; 1-800-838-3006, www.custommade.org. \$15-25. Thurs/5-Sat/7, 8pm. Oscar and Felix clash as middle-aged roommates in Neil Simon's comedy.

Point Break Live! Xenodrome, 1320 Potrero; 1-866-811-4111, www.pointbreaklive.com, www.theatermania.com. \$25. Fri, 8pm; Sat, 7:30 and 10pm. Through June 28. A troupe from Seattle performs the 1992 surf and heist film that starred Keanu Reeves and Patrick Swayze.

Squeeze Box Marsh, 1062 Valencia; 826-5750, 1-800-838-3006, www.themmarsh.org. \$15-35 sliding scale. Sat, 5pm; Sun, 7pm. Through June 29. While other kids longed for stardom and riches, writer-performer Ann Randolph says she dreamed of being a saint and getting on the cover of the *Missionary Gazette*. Many footloose years later she winds up instead working the graveyard shift at a Santa Monica shelter for mentally ill homeless women, barely making ends meet herself and in fact crashing half the time on the office couch. After several years of ministering at the margins, she's on the brink of thorough disillusionment when a budding romance with a shyly decorous composer-accordionist named Harold provokes what amounts to a little secular crisis of faith (not to mention a hysterically ingenious accounting of one of the more off-putting sex scenes ever committed to the stage). If Randolph is way past identifying as even a wannabe saint, she's still got some of the attributes you might expect to find in one, like an indomitable ego, an unusual store of courage and compassion and, most important, a flawless instinct for the hilarious and generally outrageous. They all come couched in a natural-born performer with a veteran's chops (she came up through the famed Los Angeles-based comedy group the Groundlings), giving her low-key, very funny, and surprisingly tender 75-minute Off-Broadway solo show (directed by Alan Bailey) a quiet sense of the miraculous. (Avila)

7 Sins Exit Theatre, 156 Eddy; 206-1540, www.sffringe.org. \$14-20. Fri-Sat, 8pm; Sun, 7pm. Through June 21. After a successful run at the Rhino, James Judd moves his comedic solo show about his life of committing cardinal acts of badness to the Tenderloin.

Shopping! the Musical Shelton Theater, 533 Sutter; 1-800-838-3006, www.brownpaperticket-ets.com. \$25-29. Fri-Sat, 8pm. Ongoing. Morris Bobrow directs a musical comedy revue about the ups and downs of buying stuff.

What Mama Said about "Down There" Our Little Theater, 287 Ellis; 928-4060, www.celebrateclitoris.com. \$15-25. Thurs-Sat, 8pm. Ongoing. Sia Amma performs her solo show about the problems moms have talking to their daughters about sex.

BAY AREA

Beowulf: A Thousand Years of Baggage

Ashby Stage, 1901 Ashby, Berk; (510) 841-6500, www.shotgunplayers.org. \$17-25. Thurs-Sat, 8pm; Sun, 5pm. Through June 15. Banana Bag and Bodice's brilliantly funny, muscular, and plain irresistible "songplay" is like the Bay Area landing of some marauding East Coast tribe of masterful miscreants. Actually, that's exactly what it is. Fans of the sharp and sardonic New York-based ensemble (frequent favorites at SF Fringe) may recognize a few tropes from past shows in the satirical academic panel (leading a discussion on the significance of the Beowulf legend for us laypersons) as well as the rock musical format overlaying it, but this is far from mere repetition. It's a vibrant collaborative venture — featuring the formidable talents and instincts of writer-performer Jason Craig, composer-performer Dave Malloy, director Rod Hipkind, and a deft cast of actors and musicians — playing at the very top of its game. Intellectual posturing and epic adventuring, baroque phrases and broken heads, severe looks and severed limbs — it's all an enthralling, time-compressing mishmash of art and violence. The gore of now and yore unfolds to heart-thumping beats, killer lyrics, deadpan cracked-pate humor, and lilting '40s harmonies across a canny set design (whose dynamic back-drop vaguely suggests an ancient starry lair or even a certain blood-drenched flag). (Avila)

Figaro Berkeley Repertory, Roda Theatre, 2015 Addison; Berk; (510) 647-2917, www.berkeleyrep.org. \$13.50-69. Wed/4 and Sun/8, 7pm (also Sun, 2pm). Thurs/5-Sat/7, 8pm (also Thurs and Sat, 2pm). Theatre de la Jeune Lune returns to the Rep with a fresh interpretation of Mozart's opera by incorporating characters from the plays of Pierre Beaumarchais into the action.

The Full Monty Masquers Playhouse, 105 Park Place, Point Richmond; (510) 232-4031, www.masquers.org. \$20. Fri-Sat, 8pm; Sun, 2pm. Through July 5. Six regular Buffalo, New York guys find an income and catharsis as male strippers.

Franz Kafka's Love Life, Letters, and Hallucinations in Short Scenes with Live Actors Berkeley City Club, 2315 Durant; 1-800-838-3006, www.brooksiderep.org. Thurs-Sat, 8pm; Sun, 5pm. Through June 29. This bio-drama also includes insight into the sex life of the famed 20th-century novelist.

Jacques Brel Is Alive and Well and Living in Paris Marin Theatre Company, 397 Miller, Mill Valley; 388-5208, www.marintheatre.org. Wed, 7:30pm; Tues and Thurs-Sat, 8pm; Sun, 7pm.

Additional matinees Sat/31 and June 14, 2pm. Through June 15. The musical revue celebrating the legacy of Belgian songwriter Jacques Brel has been charming audiences since it debuted in Greenwich Village in 1968.

The Musical of Musical (The Musical!) Leshner Center for the Arts, 1601 Civic Dr., Walnut Creek; (925) 943-7469, www.centerrep.org. Call for price. Call for days and times. Through June 14. CenterREPERTory Company takes on Eric Rockwell and Joanne Bogart's spoof of Broadway composers Rodgers and Hammerstein, Stephen Sondheim, and more.

No Child Berkeley Repertory Theatre, Thrush Stage, 2025 Addison, Berk; (510) 647-2949, www.berkeleyrep.org. \$27-69. Extended run: Wed, 7pm; Thurs, 8pm (also Sat, 2pm); Sun, 2 and 7pm. Through June 11. Nilaja Sun's drama shows what really goes on in the public schools of America.

Northanger Alley Pear Avenue Theatre, 1220 Pear Avenue, Unit K, Mountain View; (650) 254-1148, www.thepear.org. Thurs/5-Sat/7, 8pm; Sun/8, 2pm. Artistic director Diane Tasca adapts Jane Austen's novel to the stage.

Pericles Bruns Amphitheater, 100 Gateway, Orinda; (510) 948-9666, www.calshakes.org. \$32-62. Tues-Thurs, 7:30pm; Fri-Sat, 8pm; Sun, 4pm. Additional matinee June 21, 2pm. Through June 22. California Shakespeare Theater kicks off the season with the Bard's tragicomedy.

'Tis Pity She's a Whore Impact Theatre, La Val's Subterranean, 1834 Euclid, Berk; (510) 464-4468, www.impacttheatre.com. \$10-15. Thurs/5-Sat/7, 8pm. Trouble ensues when a hot brother and sister fall in love, do it, and get pregnant in John Ford's play directed by Impact's Melissa Hillman.

The Wizard of Oz Mountain Theater, Mt. Tamalpais, Mill Valley (415) 383-1100, www.mountainplay.org. Call or visit Web site for directions or shuttle bus info. \$37. Sun, 1pm. Through June 15. James Dunn, founder of the drama program at College of Marin, directs the munchkin-filled musical.

DANCE

Brahms Festival Dances Veterans Building Green Room, 401 Van Ness; 1-866-777-8932, www.ticketweb.com. \$20. Sun, 3pm. Leslie Friedman dances to Brahms pieces.

Joe Goode Performance Group Yerba Buena Center for the Arts, 700 Howard; 978-2787, www.ybca.org. \$25-40. Fri-Sat, 8pm; Sun, 7pm. Through June 15. Goode premieres his latest dance theater piece, *Wonderboy*, which features the work of puppeteer Basil Twist.

San Francisco Ethnic Dance Festival See Web site for dates, prices, and locations of shows. 474-3914, www.worldartswest.org. June 1-29. The 30th anniversary season features more than 500 Northern Californian dancers and musicians in addition to 50 international guest artists.

Stephen Pelton Dance Theater Dance Mission Theater, 3316 24th St; 273-4633, www.stephenpeltondance.org. \$20. Thurs-Sat, 8pm; Sun, 7pm. See picks box.

BAY AREA

En Pointe Youth Dance Company Julia Morgan Center for the Arts, 2640 College, Berk; \$10-15. Fri, 8pm. The student-run troupe combining ballet with modern and hip-hop dance perform *Infinitum*.

PERFORMANCE

All Male Amateur Strip Show Deco Lounge, 510 Larkin; 630-3238. Free. Sun, 10pm. Tim Taia (a.k.a. Miss Ginger Snap) hosts a strip show.

Bijou Martuni, Four Valencia; 241-0205, www.dragatmartunis.com. \$5. Sun, 7pm. The live cabaret and drag showcase pays tribute to Trannyshack creator, Heklina.

Comedy, Darling Edinburgh Castle Pub, 950 Geary; www.myspace.com/comedydarling. \$10. Wed, 8pm. Mary Van Note's monthly variety show features Justin Scales, Kyle Kinane, Emily Maya Mills, Marcella Arguello, and Sal Calanni.

Dirty Little Secret Empire Plush Room, York Hotel, 940 Sutter; 885-2800, www.theempire-plushroom.com. \$25. Fri-Sat, 11pm. Ongoing. This evening of performance is a Roaring '20s revue.

The Eleventh Annual National Queer Arts Festival See Web site for schedule of shows, prices, and times. www.queerculturalcenter.org. June 1-30. This year's festival features performances by Armistead Maupin, Guillermo Gómez-Peña, and Marga Gomez, plus the return of the queer musical version of Harry Potter, *Hogwarts Express*.

I'm Yours Exit Stage Left, 156 Eddy; www.precarioustheatre.com. \$10. Fri-Sat, 8pm. Precarious Theatre's new musical comedy draws inspiration from Miguel de Cervantes's novel *Don Quixote*.

Monday Night Marsh 1062 Valencia; 826-5750, www.themmarsh.org. \$7. Mon, 7:30pm. Local soloists and playwrights present their works in progress.

Outer Orbits School of the Arts Theater, 555 Portola; www.casastars.com. \$15-50 sliding scale. Sun, 6pm. Youth in the CASA (Children's After School Arts) program perform an original musical about a rock band from outer space.

The Purple Friday Show Purple Onion, 140 Columbus; 217-8400, www.caffemacaroni.com. \$5-7. Fri, 10pm. Ongoing. Kiyoshi Foster and Guy J. Jackson host a variety show.

Rising Water 111Minna Gallery, 111 Minna; www.catranslation.org. Free. Tues, 12:30. The Center for the Art of Translation's Lit&Lunch series returns with a staged reading of John Biguenet's play *Rising Water*.

San Francisco/Helsinki Improv Festival Bayfront Theatre, Fort Mason Center, Building B; 474-6776, www.improv.org. \$15-18. Wed-Sat, 8pm. Improv troupe Stella Polaris from Finland performs with local improvisors True Fiction Magazine and 3 for All.

San Francisco International Arts Festival 1-800-838-3006, www.sfiat.org. See Web site for schedule of shows, venues, prices, and times. Through June 8. Now in its fifth year, the

festival features music, dance, and theater artists representing 18 different countries in two weeks of performances occurring at several city venues.

San Francisco Opera War Memorial Opera House, 301 Van Ness; 864-3330, www.sfopera.com. \$15-290. This week: Richard Wagner's *Das Rheingold* (Fri, 8pm).

Talk Show Live Purple Onion, 140; 567-7488, www.talkshowsf.com. \$18-20. Mon, 8pm. Host Kurt Bodden chats with a local radio show host, fashion designer, and rock music psychologist.

Teatro ZinZanni Pier 29, Embarcadero at Battery; 438-2668, www.zinzanni.org. \$116-140. Wed-Sat, 6pm; Sun, 5pm. Ongoing. The circus and cabaret troupe performs under the big top in a dinner-theater setting.

Trap Door Lab, 2948 16th St; 864-8855, www.thelab.org. \$15-20 sliding scale. Thurs-Sat, 8pm. Through June 14. Lisa Scola Prosek bases her opera about a US soldier in Iraq on *The Stranger* by Albert Camus.

BAY AREA

Bacchae v.3.0 Cue Space, 1824 9th St; Oakl. www.collectivetheatreproductions.com. \$5-\$20 suggested donation. Fri-Sun, 8pm. Collective Theatre Productions further adapts Charles Mee's *Bacchae 2.1*, itself an adaptation of Euripides' tragedy.

Burlesque 'n Brass Café Van Kleef, 1621 Telegraph, Oakl. (510) 763-7711, www.cafe-vankleef.com. \$10. Sat, 9pm. Ongoing. New Orleans-style jazz musicians mix with a carnival cabaret dance troupe.

Rivets Leshner Center for the Arts, 1601 Civic, Walnut Creek. (925) 943-7469, www.lesherartscenter.org. \$15-25. Thurs, 7:15pm; Fri, 8:15pm; Sat, 2:15 and 8:15pm. Clay David directs a new musical based on Rosie the Riveter and the Homefront Soldiers of WWII.

Stone Soup Improv Temescal Art Center, 511 486h St; 430-5698, www.stonesoupimprov.com. \$9. Sat, 8pm. A new improv troupe performs its first gig. **SFBG**



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While I'm still trying to digest the multiple hypes about some coming country-fried "hick hop" phenomenon that I encountered while recently touring the Midwest, here's a totally hot, totally trannyrific new YouTube dance sensation that Guardian contributor and all-around cutie Matt Sussman just hooked me on: "Poak Chops"

— from "Go go girl, get Poak Chopped" posted by Marke B. in the Noise blog

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Ensembles Ballet Folklórico De San Francisco / Photograph: RJ Muna

EVENTS

Alice in Wonderland Croquet Contest, Tea Party, and Trunk Show

» PREVIEW After the riddle-ridden tea party in Lewis Carroll's gleefully nonsensical, psilocybin-esque masterpiece *Alice in Wonderland* (1865), the characters play a wily and harrowing game of croquet. Flamingos serve as mallets, evil-eyeing the players as their beaks are aimed for the balls — a futile task, for the balls are actually hedgehogs intent on scurrying away before contact.

I doubt Saturday's croquet tournament will prove quite so zoological; lucky for those whose only association with the highbrow game is tripper literature and the opening scene of *Heathers*, organizers promise to teach the uninitiated without any cries of "Off with their heads!" And because it's put on by Eternal Spring Productions, a SoMa company dedicated to encouraging artist-community mingling, the party thankfully goes beyond lawn sports. More than a dozen designers are featured in the *Alice in Wonderland* runway and always-fun trunk show, including the anime-inspired street wear of Kayo and Kittinhawk's antique lace meets 1980s gaudery. Come in costume, or let your favorite on-hand designer custom create something for you in situ (perhaps you'll pick up the White Rabbit's fan and kid gloves, and shrink accordingly). Progressive cross-genre mixes will be provided by Evil Breaks (Aaron Jae and DJ Bam) as well as electronica-heavy DJ Mojo, among others. Watch things get curiouser and curiouser at the Mad Tea Party Performance with Lucid Dawn Circus and the XOX Burlesque Girls, while organic food and cookies ("EAT ME!") and of course, tea ("DRINK ME!") will be available if you dare. You won't regret this fall down the rabbit hole. **(Kat Renz)**

ALICE IN WONDERLAND CROQUET CONTEST, TEA PARTY, AND TRUNK SHOW

Sat/8, 1–4 p.m. San Francisco Croquet Lawns at Stern Grove, 19th Ave at Wawona. \$30. 1-888-989-8748, www.eternalspringproductions.com

Events listings are compiled by Duncan Scott Davidson. See Picks, page 20, for information on how to submit items to the listings.

WEDNESDAY 4

"Half Dome: A Primer on Hiking to the Summit" REI, 840 Brannan, SF; (415) 934-1938. 7pm, free. Rick Deutsch has climbed Yosemite's Half Dome 21 times. As Ian Mackaye once quipped: "What the fuck have you done?" The 16-mile hike to the 8,842-foot summit is no joke — people die doing it every year. Do you want a story to tell, or do you want to get hit by lightning? Maybe you should check Rick's talk out.

THURSDAY 5

"That's Revolting: Radical Queer Activism — Past, Present, and Future" SF Main Library, Latino/Hispanic Meeting Room, 100 Larkin; 557-4566. 6pm, free. Celebrate the release of *That's Revolting! Queer Strategies for Resisting Assimilation* (Soft Skull Press) with Mattilda Bernstein Sycamore, Bo Brown, Ralow T. Ampu, Carol Queen (no queer gathering is complete without her), and others at the only event during Queer Month not sponsored by a light beer company.

BAY AREA

"Hog Heaven: A Celebration of Artisan Pork" The Pasta Shop, 1786 Fourth St, Berk; (510) 250-6070. 1–3pm, free. The chicken breast is the flavorless Honda Accord of meat: safe, efficient, and utterly boring. Swine, however is a 1974 El Dorado convertible, 10 miles-to-the-gallon, battleship-engine, wind-in-your-hair death machine guaranteed to get you laid in any state.

SATURDAY 7

"1 ... 2 ... 3:45, 6-7-8!" Union Square, Geary and Powell. 3:45pm, free. Get it — 3:45 on 06/07/08? I have no idea what's going to happen at this preplanned flash-mob thing, and I don't think the organizers do either. Could be the earth opens up and Baphomet rises from the fiery, sulfurous pit to bite the heads off hapless humans and begin the apocalypse in earnest. Or, maybe it'll be just you and a bunch of other curious knuckleheads staring blankly at each other.

BAY AREA

33rd Anniversary La Peña Open House La Peña Cultural Center, 3105 Shattuck, Berk; (510) 849-2568. 6pm-midnight, free. Jesus Christ was 33 years old when he was crucified. Let's hope La Peña lasts a whole lot longer. Join the students from their music and theater workshops tonight before they're famous.

SUNDAY 8

Marina District Art Deco Walking Tour Marina Middle School, 3500 Fillmore at Chestnut, SF; (415) 982-DECO. 11am, \$10. This hour-and-a-half walk tours forty art-deco buildings, including two that have won Art Deco Society of California Preservation Awards. See? Not everything in the Marina is ruined by vacuous yuppies in Banana Republic sweatshirts.

MONDAY 9

WWE Monday Night Raw Oakland Arena, 7000 Coliseum Way, Oakl; 421-TIX5. 5:45pm, \$20-70. Violent, sweaty men with bad hair, bad tattoos, and cancerous tanning-salon-orange skin paint on spangled tights and scream at each other until the veins in their temples bulge out like that scene in *Scanners* right before the dude's head explodes. Then, they get mostly naked and roll around on the floor. And you thought steroid rage wasn't entertaining ... **SFBG**



No exit

Two new books rummage through the rubble of No Wave New York

By Max Goldberg
> a&cletters@sfbg.com

LIT An interviewee in Grant Gee's excellent 2007 documentary *Joy Division* posits that the gloomy Manchester band inverted punk's initial "Fuck you!" to convey a more atmospheric and ultimately unsettling sentiment of "I'm fucked." If so, the contemporaneous No Wave bands from New York City melted down those two approaches to one primal howl. Spiritually indebted to punk but suspicious of the first wave's rockist stance, the No Wavers pursued aggressive detachment and tongue-in-cheek dissonance with the all-in brio of performance artists.

With its loose aesthetic boundaries, abbreviated timeline, and incestuous collaborations, the No Wave years are ripe for the kind of anthropological studies offered by two recent illustrated histories, Marc Masters' *No Wave* (Black Dog, 205 pages, \$29.95) and Thurston Moore and Byron Coley's *No Wave: Post-Punk. Underground. New York 1976-1980* (Abrams Image).

No Wave's bylines make for an unwieldy taxonomy: Rhys Chatam studied with LaMonte Young and Tony Conrad; Lydia Lunch was a teenage runaway; Arto Lindsey of DNA and Mark Cunningham and China Burg of Mars all met at Eckard College in St. Petersburg, Fla. Moore and Coley have the most fun with the movement's eclecticism. A No Wave coffee-table book may be a paradox, but they cram a fantastic level of detail into a handsome spread. If you want to learn that the artist Jeff Wall suggested the name of Glenn Branca's group Theoretical Girls, theirs is the tome for you. But Masters gets several broader trends right, like when he makes the crucial point that No Wave filmmakers like Beth and Scott B. were upsetting an established avant-garde just as much as No Wave's musicians were troubling their punk godparents.

Both No Wave overviews go to pains to limit their sphere of focus, though one does wish to read a little more about the movement's literary influences (William Burroughs, J.G. Ballard, William Gibson) and outliers (Lizzy Mercier Descloux, please).



Likewise, it would help to learn how the same set of city blocks produced Lydia Lunch and Madonna, and what exactly Jean-Michel Basquiat was doing all those nights at the Mudd Club.

But what these books skim on context, they make up for in their rich detailing of No Wave's internal split between Lower East Side habitués and SoHo aesthetes. There's no question that Glenn Branca has influenced as many Mogwais as James Chance has Liars, but at the time of the movement's heyday, downtown NYC was contested terrain. Brian Eno's 1978 folklorist survey *No New York* (Phantom) conspicuously ignored the more outwardly intellectual SoHo contingent, and one still senses the bruised egos in Branca's stinging account: "We were doing music that was too similar to what [Eno] was thinking about," the composer explains, elsewhere fuming, "If those East Village bastards had ever come down to Barnabus [a Tribeca bar], they would have found ... as much sex, drugs, and rock 'n' roll going on in our scene as theirs."

Never mind the bollocks, there's one clear constant refrain in all the No Wave testimonies: gimme cheap rent. Robert Christgau is right when he muses that No Wave's bundling of nihilism and self-righteousness was "symptomatic of formal exhaustion"; but beneath, one finds an obvious irony. Where the movement's progenitors were reacting to a perceived state of endless urban decay, their actions have, in retrospective, taken shape as an essential pre-gentrification story. As with Weimar Germany, No Wave is compelling for what was — and for what followed. **SFBG**

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(For the guys)
- 4 EATERY WITH THE MOST EFFECTIVE HANGOVER FOOD**
(Your favorite place to spend the morning after)
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(Your spot that's this close to breaking big)
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Roti's executive chef Davinder Pal Singh (left) does as delectable a job with traditional Indian food, like chicken tikka (right), as he does with innovative dishes.

GUARDIAN PHOTO BY RORY McNAMARA

Playing with dals

By Paul Reidinger
 > paulr@sfbg.com

Since the crash of Tallula a few years ago, the Department of Innovative Indian Food has undergone some slight shrinkage. True, the overall standard of Indian cooking in the city has continued to rise, and we've been treated to spots that emphasize regional Indian cuisine, such as Dosa. But where oh where is the restaurant that will cook a well-spiced duck in the tandoor, then serve the meat in slices as part of a salad with arugula and bing cherries? Tallula was brilliant at this sort of cross-cultural flourish, and I was hopeful it would be the first of its profuse kind.

Perhaps, despite its too-short life, it was. The second of its kind could be Roti, in West Portal — a much better-looking restaurant than Tallula, though shyer about proclaiming its more distinctive dishes. (There is a sibling restaurant in Burlingame.) You could feast quite happily at Roti on the subcontinental foods that have become familiar and perhaps even beloved in certain quarters of blue-state America: tandoori chicken, lamb vindaloo, palak paneer, chana masala. But you might suspect you were missing something, your first clue being Roti's appearance.

The phrase the restaurant applies

to itself is "Indian bistro," and this means, first, no stainless-steel steam tables pushed against the back wall for all-you-can-eat buffets. It also means a Manhattanish look of glossy surfaces and striking lamps and light fixtures arrayed behind a barrel façade of window panes that arc inward toward the door. The effect is a little like that of the original Slanted Door, though with a curve instead of a slant. Certainly the intent of the two places seems similar: to do justice to an ancient cuisine while reconciling it with the reality of modern California.

Hence Roti's splendid tandoori duck salad (\$12), with meat dense, moist, and tender, almost like confit. Tallula's menu was filled with these sorts of combinations; at Roti, there is a stronger sense of restraint regarding the ecstasies of Californication, along with heightened attention to some traditional Indian dishes that are less well-known in this country. If you think Indian cooks only use lentils to make dal, for instance, you'll be pleasantly surprised by dal ki mathri (\$8), a set of fritters made of several varieties of legumes, including chickpeas. The fritters could have been warmer (they seemed to toughen with cooling) but were complex in flavor and texture. Also, they were endearing in appearance — little golden footballs that could have been part of

a Pop Warner awards presentation.

Calamari rings (\$8) were given the "Bombay" treatment: a heavy dusting of curry-scented chickpea flour, then a turn in the deep-fryer for some golden crunch. The rings were presented with little dishes of chutney, tamarind and mint, but they were tasty enough to be eaten straight up. They were also tender, which suggested skillful handling, since calamari easily turns rubbery with overcooking. One of the blights of Indian restaurants is that so many of the appetizers and starters are deep-fried, and Roti's are no exception. But if you must go deep-fried, calamari is at least somewhat less usual than pakoras or samosas.

Chicken tikka — boneless breast meat — turns up in a number of preparations. Among these are the lovable old warhorse, chicken tikka masala (\$14), cubes of meat awash in a mild, creamy sauce; and a lunchtime salad (\$12) in which the breast meat is rolled up, roulade-style, roasted, and served over mixed greens with naan. Considering the dryness of roasting and the paucity of fat on boneless, skinless, chicken breast meat, the chicken tikka here was remarkably juicy — a credit, maybe, to some ingenious marinade.

Lamb vindaloo (\$15) arrived with the chicken tikka masala and in some

ways resembled it: cubes of meat in a rich-looking sauce. But vindaloo is generally hotter and sharper than its sibling, and here it was markedly gingery, too. (Vindaloo comes from Goa, once a Portuguese colony, and, as the name implies, wine was a long-ago ingredient. In these postcolonial days, some kind of mild vinegar is generally used.)

As so often is the case in Indian restaurants, vegetarian offerings are strong and varied enough to banish any vagrant yearnings for meat. The only one of these dishes we found wanting was, surprisingly, the palak paneer (\$11), lightly spiced spinach cooked with chunks of cheese. The spicing here consisted mostly of nutmeg, which really didn't have the wattage to compete with chana masala (\$9), chickpeas cooked in a spicy tomato-curry sauce. Somewhere between these two extremes lay the mattar kurchan (\$10 at lunch, with a disk of poori), cubes of cheese cooked with green peas in a moderately athletic tomato sauce. The sauced cheese would have been excellent spooned over the poori to make a kind of pizza, but I didn't think of that in time. And it would have been tricky to eat.

How about dessert after all that? We stuck to the ice creams and were well satisfied: two scoops of peach-

colored lucuma (\$5) and a plate of kulfi (\$6), flavored with saffron, cardamom, pistachio, and rosewater, shaped into a sausage, frozen, and sliced like a banana.

As we were getting up to leave, the disputatious person seated to my right said, "It's good, but not as good as Metro Kathmandu." I felt obliged — politely! — to dispute this diss. Roti is quite as good in its way as Metro Kathmandu, and that's saying something. (It's also indisputably better-looking, and that's saying something else.) The death of Tallula was a real loss but, as Roti proves, not an unredeemed one. **SFBG**

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More poodle problems

By L.E. Leone

> le_chicken_farmer@yahoo.com

CHEAP EATS You thought you were done with this, I know, but I forgot to say that I did get a couple of correct answers to my months-ago riddle: what my mom

said when I came home crying after the beating I took for peeing on my kindergarten teacher's hot-car-melted poodle.

Two readers got it right, but only one accepted lunch on me, and that was my new friend B.B. Teaspoon, who earned her fried chicken salad by crafting her answer into a brilliant, Ogden Nashish, Shel Silversteiny — no, downright *Dr. Seussian* poem:

*If the poodle made you piddle
And the puddle got you paddled
Cuz your teacher was so addled
When her poodle's life skedaddled
Then ...*

*Did your mother try to straddle
Moral lessons that a lad'll
Never learn when he is rattled
Cuz he's maybe too gonadal?*

Even electronically, her hesitation to hit the send button was palpable, yet B.B. Teaspoon actually did send these exact words, line breaks intact, to me, Chicken Farmer. I publish it here, in spite of pronoun-induced discomfort, because it's been too long since I printed a poem in Cheap Eats and I was about to lose my accreditation as a literary magazine. Plus what the hell, everybody knows I grew up boy. Or *lad*, if you will, for the sake of rhyming.

Not surprisingly, B.B. Teaspoon is a songmaker and a teacher of children. I told her about my new part-time job, nannying and cooking for a family of four: two musicians and two budding musicians. They have a dedicated music room full of entirely *on-limits* drums, pianos, toy pianos, a stand-up bass, and other stringed things. I tried to find a way to express, in words, the cacophony-symphonic potential of a 3-year-old boy, a 9-month-old girl, and me in this room while Mom and Dad are away at band practice.

Words didn't work, so I tried interpretive dance, but that didn't exactly come across either.

B.B. Teaspoon was telling me about a kids' song she sings about a noose, and, in spite of my morbid curiosity, I suddenly realized I was as cold as I had ever been. First unofficial day of summer, sunny California. Could of been New Years Day, Canada.

We were sitting outside because that was the only place you could sit, at one of several ironing boards on the sidewalk. Maybe she said "moose." I happened to be wearing my beloved rabbit fur jacket, not because I'd guessed it was going to be Canadian out so much as to annoy vegetarians.

But not even that, and not even the many jalapeño slivers in the coleslaw, could melt my cold, cold ...

Come to think of it, the other guy who correctly punch-lined my stupid joke was a musician too. We could have been a band! A really, really, *really* annoying band. Sike.

A lot of people love alliteration.

And I'm just going to let that line sit there, by itself, until it proves it's ready to join the rest of the class and behave. A teacher! Of children! Other people are having kids, right now, even as we speak. Still others are adopting, or having sex real hard.

Me? I'm Dani the Tranny Nanny. As predicted.

I like to rhyme.

My new favorite restaurant is Bakesale Betty. Fried chicken sandwiches, fried chicken salads, sidewalk ironing boards that are probably pretty fun when it's nice out. By salad they mean coleslaw, no mayo! Also famous for its strawberry shortcake and baked goods, this funky little Temescal district joint is not undiscovered (as in: lines). The good news: you might get a complimentary cookie out of your wait. We did, and we weren't even in line — we were sitting there talking. It was buttery, cinnamony goodness. **SFBG**

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HONEYCUT
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6/6 Shattuck Down Low

LOSE CAMPESINOS
PARENTHETICAL GIRLS
6/6 Bimbo's

ANNUALS
6/7 Cafe du Nord

THE STRUTS
6/7 Bottom of the Hill



ERYKAH BADU
THE ROOTS
6/8 Paramount Theatre

JEREMY ENIGK
DAMIEN JURADO
6/11 Cafe du Nord

WAYNE "THE TRAIN"
HANCOCK
DJ DX
6/11 Elbo Room




THREE STONED MEN
THE MANTLES
THE BOX ELDERS
6/13 Hemlock Tavern

THE DETROIT COBRAS
6/14 Slim's

AMOEBA PALOOZA
6/14 The Uptown

MICK FLEETWOOD
6/15 Herbst Theatre



ISLANDS
6/16 Bimbo's

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Music Hall

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6/27 Mezzanine

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6/27 Greek Theatre

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CAMPER VAN BEETHOVEN
7/28 Fillmore

SCISSORS FOR LEFTY
6/28 The Uptown

STEVIE WONDER
7/5 Shoreline Amphitheatre
7/8 Sleep Train Pavilion

KING KHAN & THE SHRINES
7/11 Great American
Music Hall



RYKARDA PARASOL & THE TOWER
7/12 The Uptown

THE LAMPS
HAUNTED GEORGE
7/12 Hemlock Tavern

THE POLICE
ELVIS COSTELLO
7/14 Shoreline Amphitheatre

WOLF PARADE
7/17 Fillmore

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7/18 Grand Ballroom

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Center

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7/26 The Uptown

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7/27 Greek Theatre

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7/28 Independent



JAY REATARD
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BLOCK PARTY
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film

The San Francisco Black Film Festival turns 10 this year. That means 100 films — including *Music Is My Life*, *Politics My Mistress: The Story of Oscar Brown Jr.* (left) and the comic short *Women's Work* (center) — screening over the course of 10 days. It ain't *Project Runway*, but Jia Zhangke's *Useless* (right) is an excellent and unique addition to the subcategory of movies about clothing, a microgenre that can result in truly terrible visions.



Ten city

On the lookout for Afro-surrealism at the SF Black Film Festival

By D. Scot Miller

› a&cletters@sfbg.com

For the last two years I have been trying to plant the term Afro-surreal into the collective unconscious. Unlike Afro-futurism, Afro-surrealism is about the present. In sound it conjures everything from Sun-Ra to Wu-Tang. In speech, it brings you Henry Dumas, Amie Cesaire, Samuel Delaney, and Darius James. In visual realms, the Afro-surreal ranges from Wifredo Lam to Kara Walker to Trenton Doyle Hancock. Afro-surreal stages are set for new productions of Jean Genet's *The Blacks* (1959), George C. Wolfe's *The Colored Museum* (1986) and Leroi Jones' *The Dutchman* and *The Slave* (1964).

I'm always looking for an Afro-surreal movie. Maybe I'm the last of a dying breed.

The 10th San Francisco Black Film Festival (SFBFF), is billed as a bridge between worlds. But which worlds? Sirius and Earth? Black and other? Local and global? Oakland and San Francisco? San Francisco and itself? Dammit, they all apply.

Most of the SFBFF is taking place in

the Fillmore District, and many sites are redevelopment showcases. Opening night at the Sundance Kabuki Cinema presents Nogozi Unwurah's *Shoot The Messenger* (2006), a UK import about paranoia, self-loathing, love, and redemption. The after-party is at Rassales, so I might get a haircut and brush off the derby.

Yoshi's Fillmore is hosting Donnie Betts' *Music Is My Life*, *Politics My Mistress: The Story of Oscar Brown Jr.* (2005). Despite its connection to ongoing gentrification debates, the venue will be an apt and stylish location for a bio on Brown, an overlooked poet-singer-playwright-composer-social activist who penetrated the zeitgeist with his song "Forty Acres and a Mule." Certain other issues also spring to mind: The black derby again? The brown? Pin-striped wool pants and well-shined shoes, or suede boots?

The Melvin Van Peebles Awards Brunch (props to the festival for naming its short film award after the Afro-surreal mastermind behind 1971's *Sweet Sweetback's Baadasssss Song*) is taking place at 1300 Fillmore, which will also host a screening that includes the 2007 short film *Lifted*. Directed by Randall Dottin, it's a magical realist piece about a dancer on the edge who finds herself on the wrong side of a subway platform, trapped by a spirit named "High John." The actors are great, which is just one reason why the supernatural story takes simplicity to the brink of facile schmaltziness without tottering over.

A housewife realizes she has superpowers in Chad Benton's *Women's Work* (2008), a warm, funny sitcom short with animation screening at the African American Art and Culture Complex. Around the same time, Yoshi's is showing Nijla Mumin's *Fillmo* (2008), a documentary about the gentrification currently taking place in the Fillmore. How's that for mixed signals, homey?

Footsteps in Africa (2007), showing at the Museum of African Diaspora, is about the lives of the beautiful, mysterious, and enduring Taureg/Kai of Mali. These African nomads have survived thousands of years of drought, flood, and famine, and withstood acts of genocide. Director Kathi von Koeber's portrait reveals the wisdom and strength of some of this planet's greatest human survivors.

Considering the documented decline of black people in San Francisco, it's a minor miracle that SFBFF continues to grow. Like MoAD, the festival is a testament to the artists and benefactors who've come to San Francisco, as well as to the aesthetes among SF's native population. This year's festival promises glimpses of vast black realities — the kind that appear to be diminishing locally, yet somehow still manage to thrive. **SFBG**

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SO MUCH USELESS BEAUTY: JIA ZHANGKE TRIES ON CLOTHING

Perhaps cinema is useless. Jia Zhangke entertains this idea — as a subtext — in his 2007 documentary *Useless*.

As the waves of raves for Jia have rolled in, I've felt a bit detached. In the case of *Useless*, however, I responded immediately to Jia's vision. By focusing on clothing and to some extent fashion, he takes on subjects — clothing and fashion — I find inherently filmic. (I'll watch documentaries about Yves Saint-Laurent, Yohji Yamamoto, and yes, I'm a *Project Runway* devotee). More important, he appears to be outside his comfort zone. The friction that results, and the deep ambiguity and ambivalence at the heart of Jia's movie, reward repeat viewings.

Useless takes its title partly from a clothing label of that name started by designer Ma Ke, who is profiled in the second of the film's three sections. After she muses on the "shame" of China being associated with mass-produced cheap goods, Jia films the unveiling of her debut collection for Paris Fashion Week, where at least one older European model is nonplussed by the weight of the clothing, which has been dug up from the ground after a period of burial.

The potential meaning of such moments ricochets silently — yet far from painlessly — off the gorgeous gliding images of employees at work in a clothing factory in the beginning of the film, and a somewhat dramatized portrait of an obsolete tailor shop in Jia's hometown of Fengyang at the close. Some reviews have faulted *Useless* for not relying on literal touches such as intertitles or voice-overs. But when Ma Ke's deluxe car heedlessly speeds by a tailor on foot, Jia doesn't need words to make a point. He isn't out to damn Ma Ke — my guess is that the filmmaker in him identifies with her.

NEW WORKS BY JIA ZHANGKE

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The new documentary *Bigger, Stronger, Faster* suggests bodybuilder Gregg Valentino (above) didn't become infamous as "the man whose arms exploded" by eating spinach.

PHOTO COURTESY OF MAGNOLIA PICTURES

Incredible hulks

Bigger, Stronger, Faster is smarter and deeper than it looks

By Dennis Harvey
> a&cletters@sfbg.com

Competition is seemingly bred into Americans, along with an obsessive-compulsive desire to win that neighbors around the world find variably admirable, amusing, and bewildering. We aren't team players — we're capable of finding logic and necessity in the phrase "US out of UN." Not so coincidentally, recent US cultural attitudes toward sport and sportsmanship have caused even team athletics to become focused on arrogant and overpaid lone superstars. Why think about the collective good when the whole point, obviously, is to become an American idol?

In taking a trip down just such a road to self-betterment, the unexpectedly delightful and deep documentary *Bigger, Stronger, Faster*

bumps up against cosmetic surgery, steroid usage, and wheatgrass juice. As it questions the points at which an investment in exterior or physical perfection might constitute cheating, it holds up a mirror to the American way of life.

Somewhat to the bewilderment of their nebbishy parents, *Bigger, Stronger, Faster* director Chris Bell and his older brothers, Mike and Mark, developed a childhood fascination with size and strength training that continues to this day. Disillusioned by the youthful realization that all his '80s tough guy heroes — Hulk Hogan, Arnold Schwarzenegger, and Sylvester Stallone — injected steroids to get their bulked, cut physiques, Chris refused any chemical assistance in the pursuit of powerlifting titles. But his siblings felt no similar need to constrain themselves. As "Mad Dog"

Mike strived for World Wrestling Federation stardom and "Smelly" Mark trained for powerlifting events, they lied to their loved ones about continued drug use. They were unable to break their habits, because their habits worked for them.

Frequently onscreen, Bell — whose mid-'30s waistline is now as expansive as his biceps — provides an ingratiating everyguy perspective on steroids and related complex issues. He's not so quick to judge, either. *Bigger, Stronger, Faster* empathizes with the thirst for Superman and Superwoman excellence by any means. It also debunks many myths regarding "roid rage" while spotlighting the still-unclear health consequences of long-term steroid use, via the cancer battle of NFL star and exploitation flick thespian Lyle Alzado.

Tiger Woods had LASIK eye surgery. Does that constitute dishonest tampering with nature? What about Gramps downing Viagra to reach for Olympic gold in the boudoir? The lines between unfair advantages and the simple good fortunes of technological and pharmaceutical progress can be blurry.

Bigger, Stronger, Faster is no apologia. Ultimately it's less about steroids than about the never-ending American drive to grow über-masculine and dominant — a conviction applicable to select variations of women as well. Bell and his exceptional offscreen collaborators milk considerable parodic joy from deft archival montages and clever graphic elements. The narrow focus of this terrifically entertaining documentary winds up encompassing a much larger cultural truth. **SFBG**

BIGGER, STRONGER, FASTER

Opens Fri/6 at Bay Area theaters.
biggerstrongerfastermovie.com

SLAMDANCE ELEGANCE: "LOUDER, FASTER" PUNK PERFORMANCES SPLATTER PFA'S SCREEN

"Ever get the feeling you've been cheated?" Rock critic Simon Reynolds opens his recent survey *Rip It Up and Start Again: Postpunk 1978-1984* (Penguin, 432 pages, \$16) with that famous piece of invective, courtesy of Johnny Rotten from the stage of San Francisco's Winterland. Rotten sneered those words during a Sex Pistols show. Tellingly, they arrived at the end of an American tour that contained both a zeitgeist and its own annihilation — or so it seems from Lech Kowalski's documentary *D.O.A.* (1980), one of four features comprising the Pacific Film Archive's "Louder, Faster: Punk in Performance" series.

Even before the blowup, Rotten's question had already been answered — first by the art school oddballs and city poets who pre-dated then capitalized on punk's groundswell, and later by the younger acolytes who reclaimed the false prophets' call for "louder, faster" with their authenticity-obsessed rebel yells. Punk was made to be photographed — Sex Pistols guru Malcolm McLaren ensured that much — but the spirit of the frame depended on who was doing the shooting. The same three-chord assaults could make for social documents (1978-'88's *Target Video*) or hipster scrawls (1976's *Blank Generation*). They might inspire science experiments

(Bruce Conner's 1978 *Mongoloid*; Graeme Whifler's 1978 *Hello Skinny*), or lyrical love streams (1979's *Deaf/Punk*).

Blank Generation is the earliest punk film essay, a given since its New York milieu was already codified and oozing latent celebrity before punk moved to the provinces. Directed by Patti Smith bassist Ivan Kral and future No Wave saint Amos Poe, the film's chapbook portraiture is heightened via a Hollis Frampton-like use of non-synched sound. Grainy black-and-white 8mm footage floats over the skips and starts of the soundtrack's mix, creating a jilted effect perfectly suited to the push-pull of Television and the Talking Heads, as well as the tense erotics of Smith and Blondie.

Crappy audio and video smears aside, Joe Rees's *Target Video* compilation reveals Bay Area post-punk in full bloom as it moves between Black Flag's pummeling hardcore and Flipper's art-damaged sludge to Devo's proto-*Teletubbies* weirdness. The austere, one-camera setups anticipate a billion YouTube transmissions. I've driven by San Quentin Prison dozens of times wondering how Johnny Cash scored his famous gig there, but that was before I saw Rees' footage of Crime at the same site — thrashing

CONTINUES ON PAGE 61 >>

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Demy more

Love Songs steps out from under an umbrella

By Johnny Ray Huston
 > johnny@sfbg.com

Jacques Demy's raindrops keep falling on the heads of French filmmakers. While Jean-Luc Godard has to be the French new wave's historical and critical favorite, the legacy of Demy has arguably inspired more imitation or homage. In the past decade, François Ozon (2002's *8 Women*) and Olivier Ducastel and Jacques Martineau (1998's *Jeanne and the Perfect Guy*) have mined or mimed Demy's distinct use of color and musicality, though even Ozon's bright red is blue-blooded, and the charms of Ducastel and Martineau's effort don't include Demy's graceful staging and assured storytelling. Now, with his third feature *Love Songs*, new wave lover Christophe Honoré has forged an uneasy marriage. He's set out to connect and update the romantic wisdom and classical dramatic structures of Demy with the arch political wit of '60s Godard.

Love Songs proves few movies are entirely terrible or terrific. Its crushworthy final half-hour is touching and sometimes magnificent. But much of its initial hour is maddening. It begins well, because Honoré is attuned to the mood-setting power of well-deployed credits. Handsome, last-name-only opening titles are the first of the film's textual nods to Godard, which continue when various books play cameo roles much as they do in Godard's 1961 musical *A Woman Is a Woman*. Tomes by Henri Michaux and Hervé Guibert become effective shorthand for characters' desires. But novelist and playwright Honoré's sole moment of spine-chilling — as opposed to groan-inducing — wordplay takes place when he simply makes his protagonist Ismaël (Louis Garrel, attempting to channel Jean-Pierre Léaud) read the nighttime signs of the 10th Arrondissement.

Garrel's character is the focal

point of *Love Songs*, but the film's hidden star is Honoré's longtime musical collaborator Alex Beaupain, who appears in a pivotal scene, performing the lovely piano ballad "Brooklyn Bridge." Beaupain is stuck with the job of bringing Michel Legrand's jazz-inflected pop



Chiara Mastroianni (right, with Ludivine Sagnier) adds to the lineage of the Christophe Honoré's crushworthy *Love Songs*.

PHOTO COURTESY OF IFC PICTURES

orchestrations for Godard and Demy into the 21st century. Melodically, he's up to the task, especially when evoking the neo-Gainsbourg rock of Benjamin Biolay. But he isn't helped by Honoré's libretto contributions, because Honoré seems to misinterpret the pop opera of 1964's *Umbrellas of Cherbourg* as a basic copying of old Hollywood musical traditions, when in fact it was a radical yet classical revision. Honoré assumes the casual multigenre musicality of *Love Songs* is more contemporary, but that's arguable.

In their previous film together, 2006's *Dans Paris*, Honoré and Beaupain discovered naturalistic, inventive intersections between drama and music sequences. *Love Songs* is more traditional in form, saving its radical aspect for a view and presentation of sexuality that's far more fluid than one finds in contemporary cin-

ema, straight or gay. Honoré is out to disavow exactly those kinds of divisions, and if he's not helped greatly by Garrel, he's aided immeasurably by Gregoire Leprince-Ringuet, whose arrival in the film's second half takes the story out of a tritely fatalistic

ménage-a-trois realm. He's also saved by Chiara Mastroianni. Her presence is Honoré's ultimate invocation of Demy, since she's the daughter of signature Demy star Catherine Deneuve. (She also brings the off-camera baggage of a recent breakup from chanson specialist Biolay to her part.) Her role might appear secondary, but her solo number signals the return of the melody at the film's heart. Her melancholic understatement testifies that Honoré hasn't lost the attraction to eroticism that inspired his brash attempt to bring Georges Bataille to the screen with 2004's *Ma mère*. He's just made it as pop as he possibly can by setting it to music. **SFBG**

LOVE SONGS

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Pixel Vision:
 an interview with
 Christophe Honoré

SLAMDANCE ELEGANCE: "LOUDER, FASTER" PUNK PERFORMANCES SPLATTER PFA'S SCREEN

CONT >>
 away in mock police uniforms under the harsh glare of the afternoon sun.

Before it is art or communion, punk is permission. For a zenith-like picture of this freedom flight, one should look no further than John Gaikowski's modest short *Deaf/Punk*. Gaikowski's film uncorks a long-forgotten performance at San Francisco's Deaf Club, using slow motion to revel in punk's limitless potential energy. This music wasn't designed to be elegant, but I can think of no better word

for Gaikowski's shocked vision of a singer standing in repose among a small crowd of daydreaming slamdancers. (Max Goldberg)

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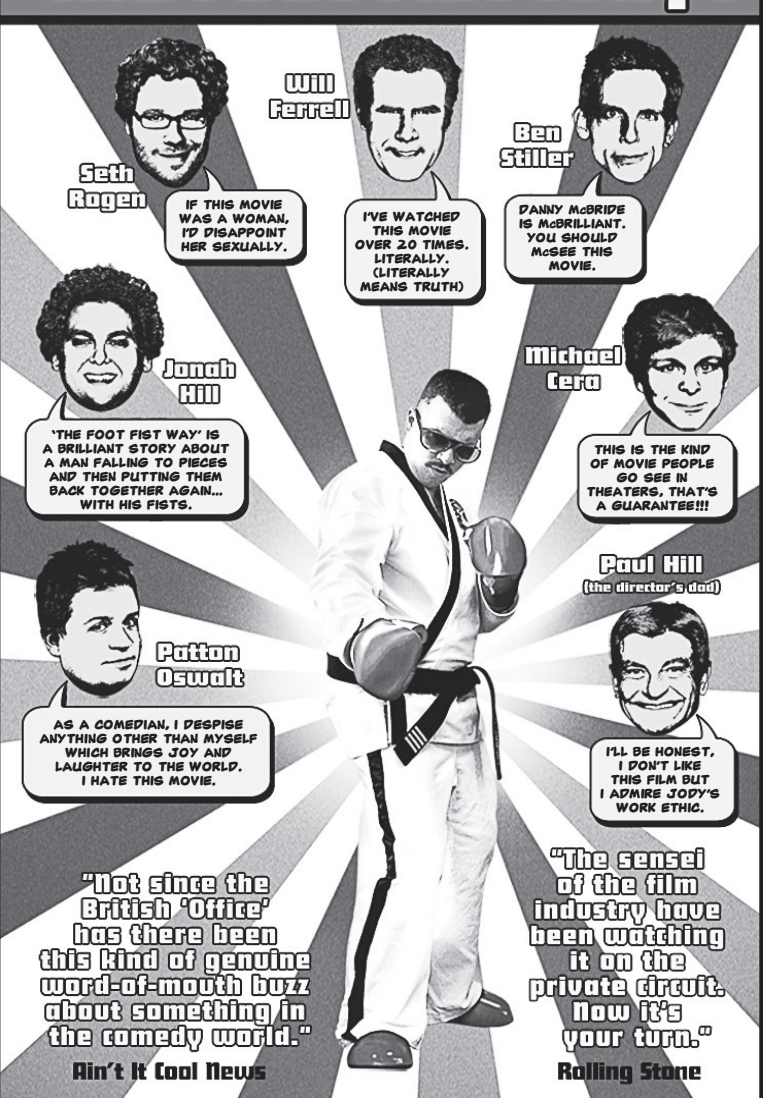
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Ben Stiller
I'VE WATCHED THIS MOVIE OVER 20 TIMES. LITERALLY. (LITERALLY MEANS TRUTH)

Danny McBride
IS McBRILLIANT. YOU SHOULD MESS THIS MOVIE.

Michael Cera
THIS IS THE KIND OF MOVIE PEOPLE GO SEE IN THEATERS, THAT'S A GUARANTEE!!!

Paul Hill
(the director's dad)
I'LL BE HONEST. I DON'T LIKE THIS FILM BUT I ADMIRE JODY'S WORK ETHIC.

Seth Rogen
THE FOOT FIST WAY IS A BRILLIANT STORY ABOUT A MAN FALLING TO PIECES AND THEN PUTTING THEM BACK TOGETHER AGAIN... WITH HIS FISTS.

Jonah Hill
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FILM



Stuck

» REVIEW Always looking like the potato famine's desperately drunk survivor, Stephen Rea is that rare screen actor masochistically gifted at communicating physical as well as psychic pain. No one could possibly have struck more notes on the scale from pathos to giddy gallows humor than he does in *Stuck*, cult horror director Stuart Gordon's brutally tart black comedy. He plays Tom, a down-on-his-luck, newly jobless and homeless guy whose already shitty day gets a whole lot worse when he's accidentally plowed into by Brandi (Mena Suvari), a young rest home caregiver in the distracted aftermath of some major off-time partying. Lodged in her windshield — half in, half out of the car — Tom appears to be not long for this world. So Brandi (afraid that involving the police, to say nothing of jail time, might endanger her potential job promotion) does the logical thing: she drives home, parks the car in the garage, and goes to work, assuming that Tom will expire during her shift. Only he hangs on, finding ways despite his weakened, bloody, and, er, stuck condition to keep the not-exactly-evil but slightly trashy, supremely self-involved Brandi and her less-than-faithful boyfriend Rashid (Russell Hornsby) from disposing of him. Inspired (very loosely) by an actual incident, *Stuck* is a eminently satisfying comedy of the grotesque, sporting all of Gordon's flair for balancing queasy horror and near-surreal hilarity. (When you look back on his track record of imaginative genre films and consider the dreck that routinely gets wide-released, it's shameful that this is practically his first theatrically distributed feature since *Re-Animator* and *From Beyond*, both more than two decades old.) Suvari and Hornsby etch shallow yet oddly sympathetic characters in very funny and credible details, while Rea is ideal in one of his best roles ever — not that this is the kind of movie people give acting awards for. Maybe they ought to, though. **(Dennis Harvey)**

STUCK opens Fri/6 in Bay Area theaters.

Film listings are edited by Cheryl Eddy. Reviewers are Heidi Atwal, Kimberly Chun, Michelle Devereaux, Max Goldberg, Dennis Harvey, Johnny Ray Huston, Maria Komodore, Lynn Rapoport, Sara Schieron, Jason Shamai, and Matt Sussman. The film intern is Amber Humphrey. For rep house showtimes, see Rep Clock, page 66. For first-run showtimes, see Movie Guide at sfbg.com. For complete film listings, see sfbg.com.

Galaxy 11:45.

SUN/8
Your Friendly Neighborhood Hero 2:45. *Atom Nine* 5. *Yaji and Kita* 7:15. *Brain Dead* 9:30.

MON/9
Alone 5. *Wicked Lake* 7:15. *The Vanguard* 9:30.

TUES/10
Brain Dead 5. *The Wild Man of Navidad* 7:15. *Exte: Hair Extensions* 9:30.

SAN FRANCISCO BLACK FILM FESTIVAL
The tenth San Francisco Black Film Festival runs Wed/4-Sun/8 and June 11-15 at the African American Art and Culture Complex, 762 Fulton, SF; Cinema 1402, 1402 Fillmore, SF; Museum of the African Diaspora, 685 Mission, SF; Sundance Kabuki, 1881 Post, SF; and Yoshi's SF, 1330 Fillmore, SF. Tickets (most shows \$10) may be purchased at www.brownpapertickets.com. For commentary, see "Ten city," page 58. All times pm unless otherwise noted.

WED/4
Kabuki Shoot the Messenger 7.

THURS/5

Kabuki I Used to Love Her 6. *Algeny: The Genetic Factor* 8.

MOAD The Waterfront 5:30. *The People's Advocate: The Life and Times of Charles R. Garry* 6:30.

FRI/6

African American Art and Culture Complex
Tru Loved 4. *Don't Hate: Strippers Fight the Government* 5:30. *How 2 Build a Rapper* 7:30.

SAT/7

African American Art and Culture Complex
On the Job Training noon. *Cordially Invited* 2:15. *Faubourg Tremé: The Untold Story of Black New Orleans* 4:30. *This Is the Life* 5:45.

Cinema 1402 The AIDS Chronicles: Here to Represent 11am. After 9 1. *Black Womyn* 5.

MOAD "St. Clair Bourne Retrospective" noon.

Yoshi's SF Music Is My Life: The Story of Oscar Brown 1. *Sympathetic Details* 2:30.

SUN/8

African American Art and Culture Complex
Buffalo Soldiers 1. *The Lawn Boy* 2.

Yoshi's SF Playing for Change: Peace Through Music noon. *Sisters Keeper* 3:30. *Sarbane's Oxley* 5.

OPENING

» Bigger, Stronger, Faster See "Incredible hulks," page 60. (1:46) *Embarcadero, Shattuck*.

» The Foot Fist Way A first-feature collaboration between college pals Danny McBride, Ben Best, and director Jody Hill — all of whom cowrote and act in it — this microbudgeted comedy picked up some major-league Hollywood friends after its Sundance debut, ending up as "presented" by Will Ferrell and Adam McKay as a Paramount release. You can see why such names would respond to its home-brewed mix of crude and deadpan, even if the filmmaking is rudimentary and the laughs not quite on the *Napoleon Dynamite* plane (though it's aiming for precisely the same humor-of-ultimate-lameness). McBride plays Fred Simmons, a tae kwon do instructor at a Southern strip-mall studio. He won a championship once — quite a while ago — but in the beer-bellied present tense demonstrates the most strength flapping his yap in unjustified displays of braggadoccio and uncalled for put-downs of his students. Things go downhill when bottle-blond wife Suze (Mary Jane Bostic) unfurls her full ho flag, causing a crisis that might end the marriage. Then things look up when Fred gets a chance to meet his idol, martial arts movie star Chuck "The Truck" Wallace (Best). Then things look down again. For a while, it seems Fred might be just too obnoxious to be truly funny; but the collaborators find ways to get us on his side, more or less, especially once skanky Suze meets horny "Truck." This is just good enough to warrant a bigger/better sequel — in which we'd hope to see a lot more of Hill's character, Fred's hilariously humorless "best friend" Mike. (1:27) *Shattuck*. (Harvey)

Kung Fu Panda Jack Black voices a bear who transforms from slacker to badass when his village is threatened by an evil snow leopard. (1:32) *Grand Lake, Orinda, Presidio*.

» Love Songs See "Demy more," page 62. (1:35) *Bridge, Shattuck*.

» Stuck See pick box. (1:25) *Lumiere, Shattuck*.

» You Don't Mess with the Zohan An Israeli commando (Adam Sandler) fakes his own death so he can become a hairstylist in New York City. (1:48) *Presidio*.

ONGOING

Alexandra (1:32) *Opera Plaza, Shattuck*.

Baby Mama (1:36) *1000 Van Ness*.

» The Band's Visit (1:29) *Elmwood*.

» Before the Rains (1:38) *Opera Plaza, Shattuck*.

The Children of Huang Shi (2:05) *Opera Plaza, Shattuck*.

The Chronicles of Narnia: Prince Caspian (2:24) *Grand Lake, 1000 Van Ness*.

The Counterfeiters (1:38) *Elmwood*.

The Fall Some kinds of artistic ostentation possess a breadth of scale and insularity of purpose that have everything to do with privilege. Matthew Barney is responsible for some enormously pretentious cinematic objects, but even he hasn't dreamt as self-indulgently big as the mono-monickered Tarsem (birth name: Tarsem Singh) does with *The Fall*. Shot in 20 countries — from Chile to Fiji to Namibia to Romania to all over his native India, plus plain old Hollywood — it's perhaps the ultimate "Why? Because I can" movie, sumptuous and useless to equal degrees. The film's story (inspired by an obscure 1981 Bulgarian children's film called *Yo ho ho*, something the filmmakers haven't gone out of their way to acknowledge) is a haphazard clothesline on which to hang two hours

of pictures. Collected in a coffee-table book, these images might suggest that *The Fall* is the greatest surreal epic ever — an update of Alejandro Jodorowsky's 1973 magnum opus *The Holy Mountain*. Actually watching the thing, however, is a different experience. You might remember — or might still be trying to forget — Tarsem as the director of 2000's J-Lo vehicle *The Cell*, an odious serial killer tale tricked out in the biggest whole-sale cribbing of Art History 101 imagery since the more enjoyable *Altered States* (1980). He also directed numerous TV commercials and music videos (most notably REM's 1991 "Losing My Religion"), two forms of media that suit his empty pictorial flash. *The Fall* is like an endless high-concept shoot of extravagant fashions no one could ever really wear, presented against backdrops few could ever visit. Tarsem has no feel for pacing, actors, or tone; he wobbles from labored whimsy to maudlin realms before abruptly opting for nasty violence. (1:57) *California, Embarcadero*. (Harvey) **Forgetting Sarah Marshall** (1:51) *1000 Van Ness*.

» **Harold and Kumar Escape from Guantanamo Bay** (1:42) *1000 Van Ness*.

» **In Bruges** (1:47) *Lumiere*.

» **Indestructible** Sooner or later we all have to face the incredibly sad fact of life that we aren't immortal — but dealing with illness and the inevitability of death rarely acquires the agonizing immediacy with which a person suffering from such a fatal and disabling condition as ALS (Amyotrophic Lateral Sclerosis) is forced to grapple with those difficult issues. *Indestructible*, filmmaker-actor-playwright Ben Byer's autobiographical account of his battle with the aforementioned progressive neurodegenerative disease, does

exactly that. As it follows Byer around the world in his devastating yet determined effort to fight his sickness, the film captures the emotional and mental state of a man who slowly comes to terms with the unfortunate reality of his life. The complex and insatiably inquisitive *Indestructible* also explores the different ways in which ALS patients all around the world deal with their predicament, as well as how their family and friends react to the situation. (1:53) *Roxie*. (Komodore)

» **Indiana Jones and the Kingdom of the Crystal Skull** (2:02) *California, Castro, Four Star, Grand Lake, Marina, 1000 Van Ness, Orinda, SF Centre*.

» **Iron Man** (2:00) *Grand Lake, 1000 Van Ness. The Life before Her Eyes* (1:40) *Embarcadero, Shattuck*.

Made of Honor (1:41) *1000 Van Ness. Note by Note* (1:21) *Smith Rafael*.

» **OSS 177: Cairo, Nest of Spies** The Austin Powers franchise ran out of ideas after just one movie, but here's hoping there's more to come from this French spy spoof, which has been a big hit at home and on the festival circuit. Local fave Jean Dujardin, styled to look like a young-Connery James Bond, plays OSS 177, a Gallic secret agent character that was featured in seven movies and nearly 300 novels between 1950 and 1970. This time, though, his suave imperviousness sends up Eurocentrism, vintage colonialist ignorance, and racism. Sent to take the place of an assassinated agent in Cairo, he is embroiled in various intrigues and ballasted by the lovely if exasperated local assistant Larmina (Bérénice Bejo), whose Muslim faith and Arabic language he dismisses as backward regional fads. Though set in the mid-1950s, director Michel Hazanavicius's

film is full-on homage to the widescreen pinnacle of 1960s espionage adventures, from the Saul Bass-type opening titles to the brassy score to the pervasive casual sexism exhibited toward a nonstop bevy of bombshells throwing themselves at our unsurprised hero. More deadpan than Mike Myers—broad in humor, this is nonetheless a very funny movie worth a look even if you think you're allergic to subtitles. (1:39) *Opera Plaza, Shattuck, Smith Rafael*. (Harvey)

Redbelt (1:39) *Lumiere*.

» **Reprise** Norwegian helmer Joachim Trier may or may not be Lars von Trier's distant relative. Let me back up a bit: according to several sources, the two directors are kin — but the former's feature debut, *Reprise*, pleasantly reassures us that even if Joachim had the misfortune of sharing the same genes with Lars, at least he doesn't share his bad sense of filmmaking. Nevertheless, the younger Dane did grow up in an environment where cinema was greatly appreciated (he first used an 8mm camera at age 4), which probably explains why his first attempt at full-length movie-making is governed by such refreshing and refined ideas about the cinematic language. Trier is also a national skateboarding champion — something that might seem unrelated but may, on the other hand, account for *Reprise*'s playful, edgy approach. Set in contemporary Oslo, the film follows friends Erik (Espen Klouman-Hoiner) and Phillip (Anders Danielsen Lie), who have dreams and aspirations about becoming great cult authors. Casting mainly nonactors and employing a slew of unannounced flashbacks and flash-forwards, Trier creates a fluid chronology where happiness and sadness coexist, and potentials are imagined, shattered, and rediscovered all at once. Like its 20-year-old protagon-

nists, *Reprise* is disorderly, hazy, adventurous, and inquisitive, thus adequately relating the agony of youth. (1:46) *Embarcadero*. (Komodore)

» **Roman de gare** (1:43) *Clay, Shattuck, Smith Rafael*.

Sex and the City: The Movie Carrie and the gang are back — desirable labels intact, fruity cocktails in hand, flying that lux urban fantasy of a girl's-night-out-forevermore. But how relevant is *Sex and the City* in 2008? Though on one level the franchise is as much a cartoon as *Kung Fu Panda* and the other animated fare these characters' kids might whine to see, *SATC* continues to stand out, like a marabou mini and flying-saucer-massive picture hat, in the cinemplex. What other chick flick revels so unabashedly in girl-bonding, cocktails, and shoe shopping, as well as the

terrors of aging and *still* being single? (Sarah Jessica Parker's Carrie Bradshaw dares to look especially haggard and makeup-free during her post-heartbreak scenes — kudos for not burning off that mole at the end of her chin, though I couldn't stop looking at it.) What other movie wallows in such blatant, equal-time objectification of the bared male posterior? (One can't help wondering, however, at the lopsided amounts of nekkid screen time put in by Cynthia Nixon, Kim Cattrall, and — interestingly — David Eigenberg and a few others) What other leading man would sport *that* much guyliner, lip tint, and strangely immobile features (Chris Noth, whose silky Donald Trump-like lothario persona, Mr. Big, doesn't quite translate from the go-go '90s)? Longtime execut-

CONTINUES ON PAGE 64 »

John Cusack Hilary Duff Marisa Tomei Joan Cusack Dan Aykroyd and Ben Kingsley

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LEE PACE

The Fall

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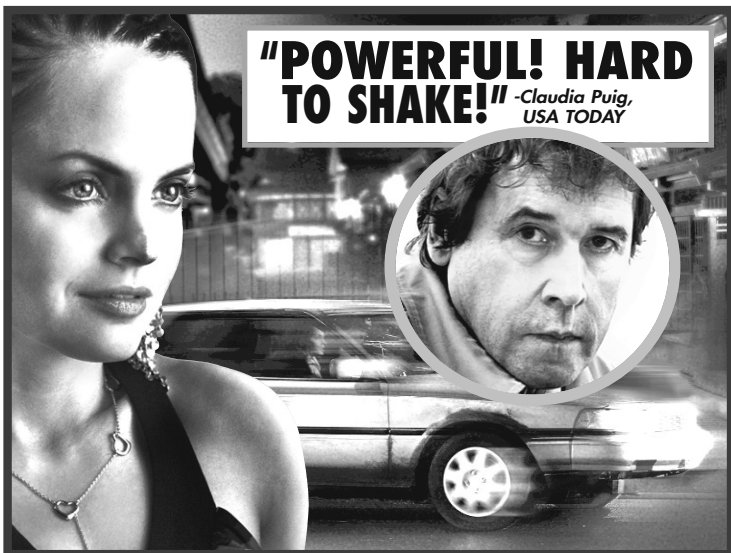
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FILM

ONGOING

CONT>>

tive producer-writer Michael Patrick King crucially updates the HBO series as self-consciously frothy and escapistly fun — how indulgently bubbly can the zeitgeist get in cash-strapped 2008? — and, at times, surprisingly sobering, as befits a big-screen makeover. But aside from the all-boy booty calls — and Cattrall's ever-horny Samantha — one puzzles, where is the sex in this city, years after everyone has happily coupled up? (2:10) *Elmwood, Empire, Marina, Orinda, 1000 Van Ness, Piedmont, Presidio, SF Centre.* (Chun)

Son of Rambow (1:36)

Shattuck.

Speed Racer (2:08) 1000 Van Ness.

The Strangers Returning from a wedding reception in a glum mood — apparently Kristen (Liv Tyler) did not respond to a marriage proposal from James (Scott Speedman) as hoped or expected — the pair retreat to his family's isolated vacation home, where they find their evening getting worse, fast. A most unexpected 4 a.m. knock at the door and a strange interaction with a seemingly lost girl is followed by more knocks, then vandalism, then disturbing signs that the house has already been or is being entered — until it's not a knock at the door but an ax crashing through it. The panicked couple discover they're being terrorized for no apparent reason by three masked visitors who have disabled the phones and car. It's downhill from there. Debuting writer-director Bryan Bertino's effectively stripped-down home-invasion thriller is refreshingly short on the usual cheap shock cuts, sound surges, and false scares. Instead, *The Strangers* makes excellent use of eerie restraint and quiet in a long, tense buildup before most of the real mayhem happens. Too bad the last five minutes are as uninspired as the prior 80 are crafty. (1:30) 1000 Van Ness. (Harvey)

Then She Found Me (1:40) Shattuck.

The Visitor When successful actors turn to directing, you can often gauge how long they've been immersed in fiction by the degrees of condescension and cliché in their movies. Ethan Hawke is an unfortunate recent example. I'd say John Cassavetes is the classic one ... but then people would hunt me down and kill me. Tom McCarthy isn't as famous an actor, despite working steadily (on *Boston Public*, *The Wire*, and several George Clooney movies) for a decade. This low profile may be an asset: while his 2003 writing-directorial debut, *The Station Agent*, sounded too precious, it turned out to be wonderful. McCarthy's directorial follow-up, *The Visitor*, isn't as successful. Still, it's an unforced, gracefully crafted, emotionally rewarding (to a point) miniaturature that suggests he has a reliable second career option. Walter Vale (Richard Jenkins) is a dour Ivy League professor dwelling in a Connecticut house too big for anyone who has such a shrunken soul. His department forces him to deliver a paper at a New York University-sponsored conference, and thus he reenters, for the first time in years, his Manhattan apartment. Walter is surprised to discover Senegalese émigré Zinab (Danai Gurira) in his bathtub; her screams nearly bring Walter a beat-down from Syrian boyfriend Tarek (Haaz Sleiman). It's sorted out that a scam artist has rented Walter's prime piece of real estate to the couple in his absence, and Walter eventually invites them to stay. Then he starts to enjoy their company, or at least that of Tarek, a percussionist with an ingratiating personality who starts teaching him how to drum. It's all good — until the NYPD profiles Tarek one night and he's thrown into a windowless correctional facility, with deportation imminent. *The Visitor* is beautifully acted and admirably sculpted. But in the last laps, McCarthy has Walter deliver a big speech to low-level governmental authorities, complete with an ironic fade-out on Old Glory. This movie is a respectable follow-up to *The Station Agent*. But its suit-finds-groove response to globalization and deportation ultimately feels like a formula McCarthy should have already seen beyond. (1:58) Albany, Embarcadero, Empire, Piedmont. (Harvey)

What Happens in Vegas (1:38) 1000 Van Ness, SF Centre.

Young @ Heart (1:48)

Smith Rafael.

REP PICKS

"Louder, Faster: Punk in Performance" See "Slamdance elegance," page 62. *Pacific Film Archive.*

"New Works by Jia Zhangke" See "So much Useless beauty" page 58. *Yerba Buena Center for the Arts.* **SFBG**

movie venues



An Israeli commando (guess who?) fakes his own death so he can become a New York City hairstylist in *You Don't Mess with the Zohan*, out Fri/6. | PHOTO BY TRACY BENNETT

The following is contact information for Bay Area first-run theaters. Please go to sfbg.com for a complete list of showtimes. See Rep Clock for information on rep houses and special film programs.

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Balboa 38th Ave/Balboa. 221-8184, www.balboamovies.com.
Bridge Geary/Blake. 267-4893, 777-FILM, #025.
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Empire West Portal/Vicente. 661-2539.
Four Star Clement/23rd Ave. 666-3488.
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Presidio 2340 Chestnut. 776-2388.
San Francisco Centre Mission between Fourth and Fifth sts. 538-3456.
Stonestown 19th Ave/Winston. 221-8182.
Vogue Sacramento/Presidio. 221-8183.

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Grand Lake 3200 Grand, Oakl. (510) 452-3556.
Jack London Stadium 100 Washington, Jack London Square, Oakl. (510) 433-1320.
Parkway 1834 Park, Oakl. (510) 814-2400.
Piedmont Piedmont/41st St, Oakl. (510) 464-5980, 777-FILM, #020.

BERKELEY AREA

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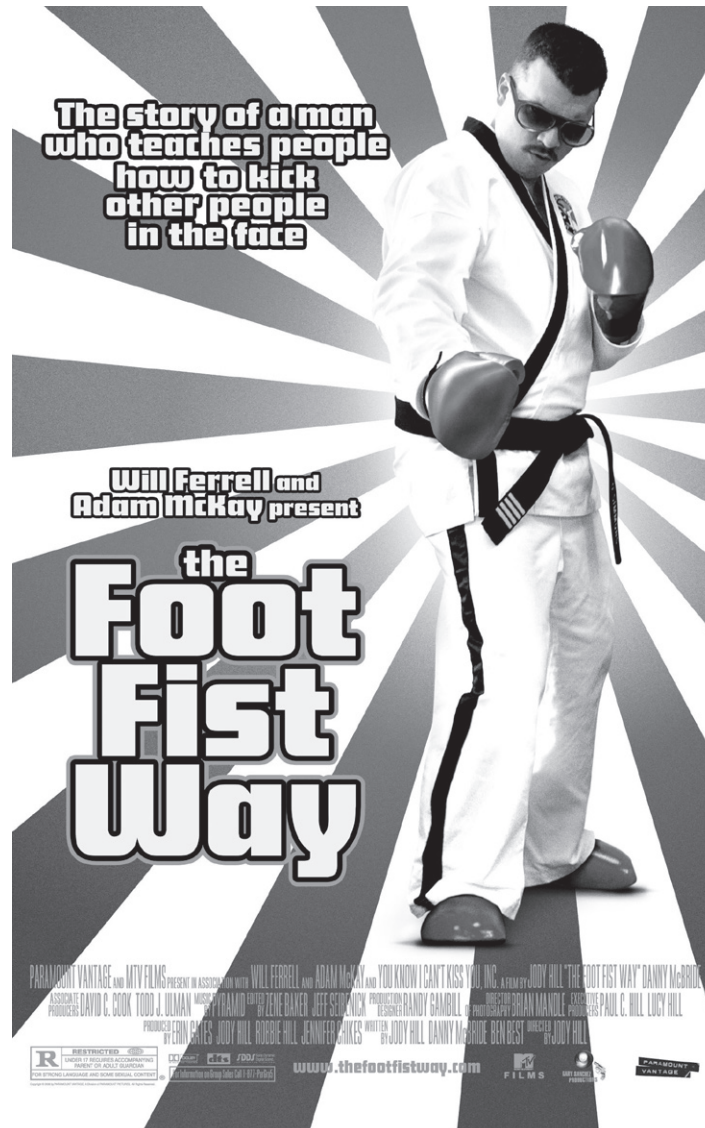
California Kittredge/Shattuck, Berk. (510) 464-5980, 777-FILM, #015.
Emery Bay 6330 Christie, Emeryville. (510) 420-0107.
Oaks 1875 Solano, Berk. (510) 526-1836.
Orinda 4 Orinda Theater Square, Orinda. (510) 254-9060.
Rialto Cinemas Lakeside 2966 College Ave. at Ashby, Berk. (510) 433-9730.
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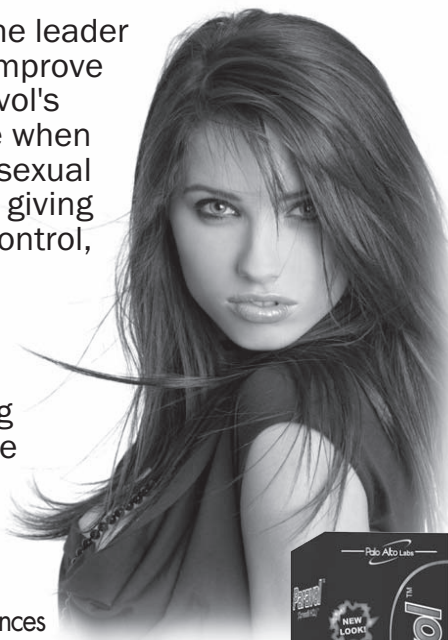
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Schedules are for Wed/4–Tues/10 except where noted. Director and year are given when available. Double features are marked with a •. All times are p.m. unless otherwise specified.

ARTISTS' TELEVISION ACCESS 992 Valencia, SF; www.atasite.org. \$6-7. kino21 presents: "Warren Sonbert 3: Narrative Vertigo," Thurs, 8.

BAY MODEL 2100 Bridgeway, Sausalito; (415) 332-3871. **Global Focus V: The New Environmentalists** (Antonelli, Parrinello, and Dusenbery), Thurs, 6.

CASTRO 429 Castro, SF; (415) 621-6120, www.castrotheatre.com. \$6-10. **Indiana Jones and the Kingdom of the Crystal Skull** (Spielberg, 2008), through June 18. Call for times.

CHRISTOPHER B. SMITH RAFAEL FILM CENTER 1118 Fourth St, San Rafael; (415) 454-1222, www.cafilm.org. \$5.50-9.25. **OSS 117: Nest of Spies** (Hazanavicius, 2006), call for dates and times. **Roman de Gare** (Lelouch, 2007), call for dates and times. **Young@Heart** (Walker, 2008), call for dates and times. **Note by Note** (Niles, 2007), call for dates and times. "James Stewart: American Icon": **Anatomy of a Murder** (Preminger, 1959), Wed, 7; **Harvey** (Koster, 1950), Sun, 7.

CINEMA HEAVEN ENCORE Melt Café, 700 Columbus, SF; barbbelle4@aol.com. Free. Classic US and foreign films, Tues, 7.

CLAY 2261 Fillmore, SF; (415) 346-1124, www.landmarkafterdark.com. \$8.50-10.50. "The Late Night Picture Show": **Rosemary's Baby** (Polanski, 1968), Fri-Sat, midnight.

DELANCEY STREET SCREENING ROOM 600 Embarcadero, SF; www.grfilm.com. \$15-35. "San Francisco Greek Film Festival," June 6-12. See Web site for schedule.

FEMINA POTENS 2199 Market, SF; www.feminapotens.org. \$10. "Let's Talk About Sex: Hot Queer Porn," followed by a panel on how to make your own porn, Fri, 8.

"FILM NIGHT IN THE PARK" Washington Square Park, Union at Columbus, SF; (415) 453-4333, www.filmnight.org. \$3-6. **Crouching Tiger, Hidden Dragon** (Lee, 2000), Sat, 8.

GOETHE-INSTITUT 530 Bush, SF; (415) 263-8768, www.goethe.de/sanfrancisco. \$5. "Women of '68": **Malou** (Meerapfel, 1980), Tues, 7.

HUMANIST HALL 390 27th St, Oakl; www.humanisthall.org. \$5. **Richard Dawkins: Secular Humanist**, Wed, 7:30.

PACIFIC FILM ARCHIVE 2575 Bancroft, Berk; (510) 642-5249, www.bampfa.berkeley.edu. \$5.50-9.50. "Hong Kong Nocturne: The Films of Johnnie To": **Running On Karma** (2003), Wed, 7:30. "Louder, Faster: Punk in Performance": **The Blank Generation** (Kral and Poe, 1976), Thurs, 8:30. "Rainer Werner Fassbinder": **Berlin Alexanderplatz, Parts VIII-XI** (1979-80), Fri, 7; **Parts XII, XII, Epilogue** (1979-80), Sat, 7. "Mental Mindfields: The Dark Tales of Zeki Demirkubuz": **The Waiting Room** (2004), Sun, 4; **Block C** (1994), Sun, 6.

RED VIC 1727 Haight, SF; (415) 668-3994. \$5-8.50. **Paranoid Park** (Van Sant, 2007), Wed-Thurs, 7:15, 9:15 (also Wed, 2). "The Found Footage Festival," Fri-Sat, 7:15, 9:15. **The Counterfeiters** (Ruzowitzky, 2007), Sun-Mon, 7:15, 9:15. **Medium Cool** (Wexler, 1969), Tues, 7:15, 9:35.

ROXIE FILM CENTER 3117 and 3125 16th St, SF; (415) 863-1087, www.roxie.com. \$5-10. Film on Film Foundation presents: **The Last Movie** (Hopper, 1971), Wed, 7, and **Can Hieronymus Merkin Ever Forget Mercy Humppe and Find True Happiness?** (Newley, 1969), Wed, 9:15. **Indestructible** (Byer, 2007), Wed-Thurs, 7, 9:15. "Another Hole in the Head Film Festival," June 5-21. See film listings for schedule.

YERBA BUENA CENTER FOR THE ARTS 701 Mission, SF; (415) 978-2787, www.ybca.org. \$6-8. "New Works by Jia Zhang-Ke": **Useless** (2007), Thurs, 7, and Sun, 2; **Dong** (2006), Thurs, 8:30, and Sun, 3:30.

ZEITGEIST 199 Valencia, SF; www.overcooked-cinema.com. \$5. "Zeitgeist International Film Festival," short films, Mon, 9. **SFBG**

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Amended ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-07-544380. SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St. San Francisco, CA 94102. PETITION OF TRAVIS D. DECKER for change of name. TO ALL INTERESTED PERSONS: Petitioner TRAVIS D. DECKER filed a petition with this court for a decree changing names as follows: Present Name: TRAVIS DUANE DECKER. Proposed Name: DECKER CUNOV. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: Jul 15, 2008. Time: 9:00 AM room- 218. Signed by David L Ballati, Presiding Judge on May 9, 2008. Endorsed Filed, San Francisco County Superior Court of California on May 9, 2008 by Gordon Park-Li, Clerk. **May 14, 21, 28, June 4, 2008. L#423301.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0311467-00 The following person is doing business as **BONAFIDE APPAREL & DESIGN**, 822 Shotwell St., San Francisco, CA 94110. Dennis Velez, 822 Shotwell St., San Francisco, CA 94110. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 5/7/08. Signed Dennis Velez. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Gerardo Romo on May 07, 2008. **May 14, 21, 28, June 4, 2008. L#423304.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0311567-00 The following person is doing business as **JANE SPICE**, 525 Pennsylvania Ave., San Francisco, CA 94107. Esslau Ayrount, 525 Pennsylvania Ave., San Francisco, CA 94107. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 4/30/08. Signed Esslau Ayrount. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Karen J. Hong Yee on May 9, 2008. **May 14, 21, 28, June 4, 2008. L#423302.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0311796-00 The following person is doing business as **NORTH DESIGN LABS**, 115 Gough St. Suite 43., San Francisco, CA 94102. Michael T. Northern, 115 Gough St. Suite 43., San Francisco, CA 94102. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Michael Northern. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Gerardo Romo on May 20, 2008. **May 28, June 4, 11, 18, 2008. L#423503.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0311831-00 The following person is doing business as **OTM SAN FRANCISCO**, 2800 Leavenworth St., Suite 123, San Francisco, CA 94133. Avery & Dorio Enterprises Inc. CA, 2800 Leavenworth St., Suite 123, San Francisco, CA 94133. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date 4/23/08. Signed Kenneth G. Avery, President. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Gerardo Romo on May 21, 2008. **May 28, June 4, 11, 18, 2008. L#423501.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0311840-00 The following person is doing business as **GO PROPERTIES**, 1620 Portola Dr., San Francisco, CA 94127. Glenda Gutierrez, 1620 Portola Dr., San Francisco, CA 94127. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 5/21/08. Signed Glenda Gutierrez. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Marielyne L. Argente on May 21, 2008. **June 4, 11, 18, 25, 2008. L#423603.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0311871-00 The following person is doing business as **RON RYDER PRODUCTIONS**, 106 Sanchez St. #11, San Francisco, CA 94114. Ronald B. Ryder, 106 Sanchez St. #11, San Francisco, CA 94114. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Ronald B. Ryder. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Mariel Jaldon on May 22, 2008. **May 28, June 4, 11, 18, 25, 2008. L#423502.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0312002-00 The following person is doing business as **CONATUS COUNSELING**, 189 Magnolia St., San Francisco, CA 94123. Rachel Rivers, 230 Camino del Mar, Iverness, CA 94937-0926. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Rachel Rivers. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Mariel Jaldon on May 29, 2008. **June 4, 11, 18, 25, 2008. L#423604.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0312017-00 The following person is doing business as **DENNIS HOT DOGS**, 100 Bayshore., San Francisco, CA 94124. Dennis Berrios Jr., 185 Nevada St., San Francisco, CA 94118. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Dennis Berrios. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Mariel Jaldon on May 29, 2008. **June 4, 11, 18, 25, 2008. L#423606.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0312024-00 The following person is doing business as **UNI'S DELI**, 1200 Vermont St., San Francisco, CA 94110. Uni's Deli LLC, 1200 Vermont St., San Francisco, CA 94110. This business is conducted by a limited liability company. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Michael Bach. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Marielyne L. Argente on May 29, 2008. **June 4, 11, 18, 25, 2008. L#423602.**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-08-545021. SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St. San Francisco, CA 94102. PETITION OF Robert James Nick for change of name. TO ALL INTERESTED PERSONS: Petitioner ROBERT JAMES NICK filed a petition with this court for a decree changing names as follows: Present Name: ROBERT JAMES NICK. Proposed Name: ROBERT JAMES NICKOLOPOULOS. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: Jul 22, 2008. Time: 9:00 AM room- 218. Signed by David L Ballati, Presiding Judge on May 9, 2008. Endorsed Filed, San Francisco County Superior Court of California on May 9, 2008 by Gordon Park-Li, Clerk, Michael Rayray, Deputy Clerk. **May 14, 21, 28, June 4, 2008. L#423303**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-08-545028. SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St. San Francisco, CA 94102. PETITION OF Tiffany Dené Shelton for change of name. TO ALL INTERESTED PERSONS: Petitioner TIFFANY DENE SHELTON filed a petition with this court for a decree changing names as follows: Present Name: TIFFANY DENE SHELTON. Proposed Name: DENE SHELTON. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: Jul 17, 2008. Time: 9:00 AM room- 218. Signed by David L Ballati, Presiding Judge on May 12, 2008. Endorsed Filed, San Francisco County Superior Court of California on May 12, 2008 by Gordon Park-Li, Clerk, Cristina E. Bautista, Deputy Clerk. **May 21, 28, June 4, 11, 2008. L#423402**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-08-545037. SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St. San Francisco, CA 94102. PETITION OF William Patrick Bretzer-Yee for change of name. TO ALL INTERESTED PERSONS: Petitioner WILLIAM PATRICK BRETZER-YEE filed a petition with this court for a decree changing names as follows: Present Name: WILLIAM PATRICK BRETZER-YEE. Proposed Name: WILLIAM PATRICK BRETZER. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: Jul 17, 2008. Time: 9:00 AM room- 218. Signed by David L Ballati, Presiding Judge on May 15, 2008. Endorsed Filed, San Francisco County Superior Court of California on 5/15/08 by Gordon Park-Li, Clerk, Elias Bhira, Deputy Clerk. **June 4, 11, 18, 25, 2008. L#423605**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-08-545083. SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St. San Francisco, CA 94102. PETITION OF Brain Xavier Blake for change of name. TO ALL INTERESTED PERSONS: Petitioner BRIAN XAVIER BLAKE filed a petition with this court for a decree changing names as follows: Present Name: BRIAN XAVIER BLAKE. Proposed Name: XAVIER BRIAN BLAKE. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: Nov 13, 2008. Time: 9:00 AM room- 218. Signed by David L Ballati, Presiding Judge on May 30, 2008. Endorsed Filed, San Francisco County Superior Court of California on May 30, 2008 by Gordon Park-Li, Clerk, Deborah Steppe, Deputy Clerk. **June 4, 11, 18, 25, 2008. L#423601**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: RG08385389. SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St. San Francisco, CA 94102. PETITION OF Christi Jo-El Schult for change of name. TO ALL INTERESTED PERSONS: Petitioner CHRISTI JO-EL SCHULT filed a petition with this court for a decree changing names as follows: Present Name: CHRISTI JO-EL SCHULT. Proposed Name: JO-EL SCHULT. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: Aug 29, 2008. Time: 9:00 AM room- 218. Signed by David L Ballati, Presiding Judge. Endorsed Filed, San Francisco County Superior Court of California by Gordon Park-Li, Clerk, Jun P. Panelo, Deputy Clerk. **May 14, 21, 28, June 4, 2008. L#423305**

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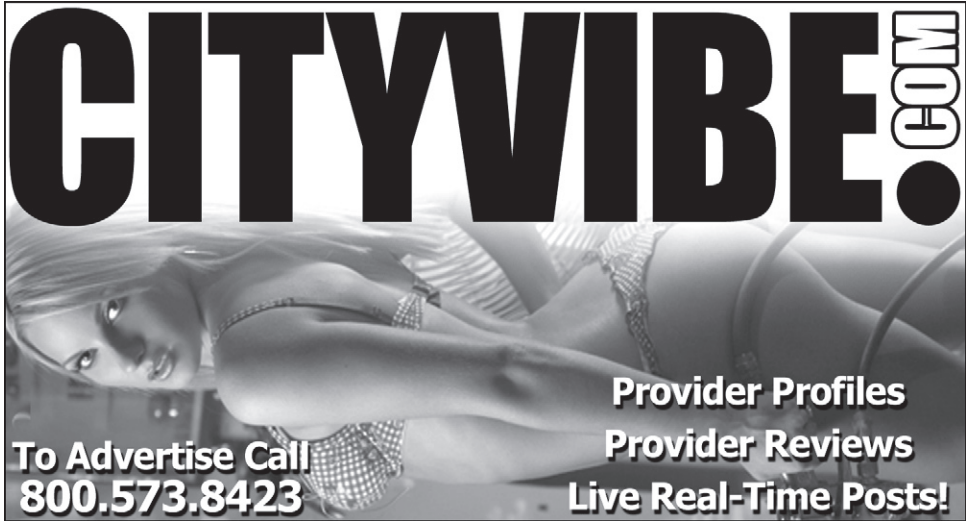


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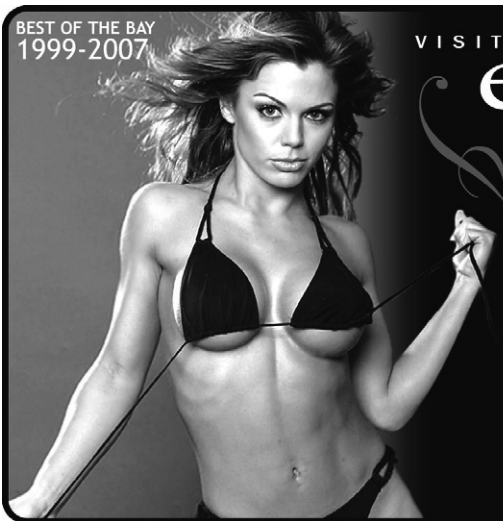


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JUNE 4-10

Mercury is still retrograde!

ARIES

March 21–April 19
Ever been at a party where some guy was trying to be funny, but was so obviously the angriest person in the world that his humor just felt defensive and weird, which made everyone uncomfortable? Don't be that guy, Aries. Find creative avenues for your anxieties so you don't become Bad Vibes Guy.

TAURUS

April 20–May 20
Can you make the decision to love yourself enough to stop bullying the crap out of yourself? You're messing with your vulnerability and stepping on your own toes. Your emotions have so much integrity — get checked in with them and use that wisdom to stimulate changes in your life.

GEMINI

May 21–June 21
You might need more than just love. Hmmm, maybe a winning lotto ticket and a facial? But love will get you far this week. The more care, nurturing, and compassion you sink into everyone around you (including yourself), the more peace and understanding you'll get in return.

CANCER

June 22–July 22
Life is going to get a little messy, and there's a chance you'll want to climb back into bed, yank the covers over your head, and not come out. Simplify things to get the energy to help deal with life beyond the blankets. Look after your inner world, but stabilize your outer circumstances.

LEO

July 23–Aug. 22
You've taken on too much. You're brimming with resentments and pointing the finger at everyone else. You're frustrated, and you'll need to call some people on their shit — which is never fun. Whatever move you make (or don't) will have consequences, so be ready to step to them.

VIRGO

Aug. 23–Sept. 22
Virgo, make the commitment to dig really deep and deal with what you find. Trust yourself to have some fun, too, by rewarding yourself for all your hard work. Your ego is getting rattled, and the transformation you're undergoing may seem like turmoil, but you'll move through it.

LIBRA

Sept. 23–Oct. 22
Your super-serious life lesson right now is about how much you can handle — and *what* you can handle. You're knocking around the edge of your limits, sometimes catching yourself and sometimes plummeting headfirst from the cliff. How you respond to limitations is important. You're getting it.

SCORPIO

Oct. 23–Nov. 21
When life sucks, it's hard to believe things will get better — or that there's any meaning in what we're going through. And it's really hard to be patient. But if you can tend to yourself without giving in to mental freak-outs, the insight and clarity you crave will come. Ground your body, not your mind.

SAGITTARIUS

Nov. 22–Dec. 21
This is an awesome time to focus on bringing projects to their final, shining fruition. Scope out opportunities to bust out your heart, then crack it open and dive in. You need both love and security, so make choices that welcome them. Impulsively rushing toward anything won't work, so take it slow.

CAPRICORN

Dec. 22–Jan. 19
You're making the effort to remove yourself from a stale situation. We're proud of you, Cap! However, there are bound to be walls, and you're bound to hit them. Don't give up. Face whatever problems arise and take some risks. Your ultimate goal is to be at peace with yourself.

AQUARIUS

Jan. 20–Feb. 18
You're moving toward a new inner reality. Make sure it's a happier one. This week is filled with strife, and there's no way past it except through it. Your concerns are based in reality, in that they're articulations of fears bigger than you. Don't hyperfocus on them and make things worse. Mind your mind.

PISCES

Feb. 19–March 20
Life is spooky right now. The changes you're going through seem as bizarre and mysterious as an old *Twilight Zone* episode, all creepy black-and-white noir. Channel some courage and find strange solutions to these strange issues. You'll emerge free of the goblins that were holding you back. **SFBG**

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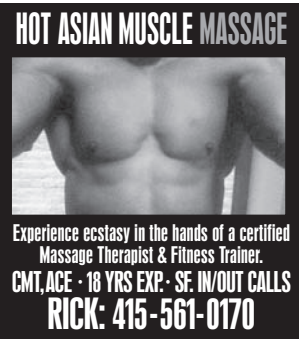
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What's a nice person to do?

By Andrea Nemerson
> andrea@altsexcolumn.com

Dear Andrea:

I'm a 36-year-old woman who's been married for nine years. Last year a routine annual exam led to several other tests that led to a diagnosis of early-stage cervical cancer. I had a hysterectomy and will most likely not need any other treatment.

I'm past the initial shock of this, but now there is something I'm wondering about. I have not been tested for human papillomavirus, but I am told that I have it since that's what caused the cervical cancer. Should I be contacting exes to notify them of this? Should my husband? Neither of us has been with anyone else for more than 10 years, and we have no way of knowing which of us contracted this from whom, or when. Neither of us has ever had an STD with any symptoms. I hate the thought of trying to track down exes from so long ago with such personal news. I'm reassuring myself with statistics that most people are exposed to HPV at some point in their lives and women should be getting Pap smears anyway. Still, I would hate to feel responsible for someone else developing cancer and not finding out in time.

Love,
Loyal Reader

Dear Loyal:

Sorry to hear you had to go through all that. I know, or know of, way too many people struggling with cancers right now and am in a serious "oh, fuck cancer" mood myself. Here's hoping you've heard the last from yours. Now. This is a great question and a nice break from some of the sillier stuff. Let's see what we can do.

Back in the first half of the AIDS epidemic when the current discourse around infectious diseases, and especially sexually transmitted infectious diseases (oh, how I long for the return of "VD") was forged, a new orthodoxy about disclosure developed. Whom do we tell if we think we might have been infectious with something at some point, however distant? Everydamnedone — the "100-percenter" approach — was the rule, and only a self-centered pig of a person would consider deviating from that. I've followed this myself, once calling a number of long-past partners to tell them that an ex-something-or-other of mine had something, though I, in fact did not. I followed the script but felt kind of dopey doing it. And I can't say anyone sounded particularly happy to hear from me.

But enough about me. I do have one question I can't ask you since you are represented only by an anonymous message in my inbox: did your healthcare providers do some sort

of sequencing to determine that your cancer was in fact caused by HPV/human papillomavirus? HPV is hardly innocent, but last I heard, it (two strains, 16 and 18) was thought to cause 70 percent of cervical cancers, with the other causes unknown. Thirty percent is a not-insignificant number. I think you might want to follow up on this with your doctors before you start thinking about getting on Facebook (I just joined, finally! I am so cutting-edge) and digging up long-ago partners, or people with the same name as long-ago partners, and telling them something scary yet terribly vague about cancer. If it turns out that they were only assuming HPV, or that you actually don't test positive for HPV after pressing for a real test (not a Pap smear), you really don't have anything to worry about except, you know, all the normal stuff you have to worry about.

Even if it turns out that you are HPV positive, I'm not entirely sure you need to turn your whole life inside-out at this point by contacting people. (I don't expect that everyone will agree with me here, but when do they anyway?) Ten years is a hell of a long time. Fifteen years is (duh) even longer. How far back is the reasonable woman (and you do sound like one of those) supposed to go?

It's not that one's ethics should be built on a foundation of "is it convenient for me?", but one does have to take into account whether something can even be done before deciding that doing it is the only ethical choice. If you and your exes tended to get around rather freely and not keep much track, then there is a very high probability that they have been exposed, completely independent of any contact with you or your contacts. Women with lots of partners are probably getting Pap smears too — or at least we'd better hope they are. If you were HPV positive back then, it's possible you were responsible for a second-hand infection. But you will never find that person now, and she will have discovered it one way or another.

If, on the other hand, you had two boyfriends and your husband had two girlfriends, and one of you may have infected one of that small group, drop them a line if possible. After you get your (positive) HPV test. Otherwise, forget it.

Love,
Andrea

Andrea is home with the kids and going stir-crazy. Write her a letter! Ask her a question! Send her your tedious e-mail forwards! On second thought, don't do that. Just ask her a question.

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WF, 5'1", in shape, loves music and yoga. Seeking a man, 40-66, who is also nurturing, sensitive, appreciates the arts and a kind, attractive, down-to-earth, friendly, open-minded woman. Someone with a spiritual nature and a great sense of humor. **☎274570**

FRIENDSHIP AND FUN

SWF, 55, chiropractor, affectionate, outdoorsy intelligent, attractive and loving, enjoys nature and trying new things. Seeking playful, intelligent, warm-hearted man with adventurous streak to share getaways, friendship and fun. Possible LTR. **☎241386**

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Latin-American lady, 60s, petite, slim, nice-looking, brown/brown, caring, college-educated, independent, US citizen. Loves museums, historical sights, travel, and delightful conversations. Seeking Irish-descendant, Catholic gentleman, 70+, to share life with. **☎861416**

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Are you between 45-60, kind, honest, intelligent, a good conversationalist, open-minded, good-looking, independent, stable, and looking for good companionship? So am I! SF. **☎254612**

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SBM, 70, 175lbs, optimistic, active, classy, religious, enjoys dancing, swimming, travel, music, beach walks. Seeking SM, 69-80, N/S, similar interests. **☎257726**

MY OTHER HALF

SWF, 45, professional, educated, good-looking, seeks educated SWPM, 40-50, for dining, plays, movies, symphonies, ballet, travel. **☎256424**

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Slender, active, friendly, caring, honest SHF, 61, 5'6", athletic build, Sagittarius, marriage-minded, N/S, seeks attractive, tall WM, 50-65, N/S, for possible relationship. **☎262074**

SWEET AND SINGLE

Female, 61, 5'5", blonde/blue, N/S, dynamic, energetic, enjoys archeology, anthropology, music, art, museums, nature, the outdoors, hiking. Seeking man for friendship, maybe more. **☎434857**

FRIENDS FIRST

SWF, 5'4", 140lbs, enjoys pets, home, movies, and dining out. Seeking nice, humorous, down-to-earth SM, 50-69, for friends first, coffee and conversation, possible LTR. Hayward. **☎943818**

ATTRACTIVE SHF

Petite female, financially secure, enjoys music, dancing, walks, art and good conversation. Seeking well-groomed A/WM, 55-63, N/S. Prefers San Francisco area. **☎651494**

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SWF, 56, seeks a man, 35-60, to share frequent thoughts and good times. Enjoys stand up comedians and the smell of fresh air. **☎247003**

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Full-figured black lady with huge butt, seeks hungry, submissive W/AM, 25-70, for female worship, mutually beneficial arrangement, fantasy fulfillment, adult toy play. **☎851838**

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Single lady, ambitious, likes music, camping, hiking, traveling. Seeking nice, kind gentleman, 50-70, for dating, possible LTR. **☎276476**

YOU FOUND ME!

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A.A. woman, 50, wants to enjoy fun-filled East Bay events with that someone special. I enjoy concerts, picnics, art museums, attending plays, singing and quiet romantic walks along a beach on warm summer nights. Seeking open-minded, outgoing guy. **☎276700**

PETITE GAL

Non-smoking white gal seeks nice, humorous gentleman, 50-60, N/S, N/D, for a good friendship possibly leading to LTR. I enjoy the arts, nature, outdoors, photography, swimming, sunshine, beaches, church socials. **☎260556**

> men seeking women

SEEKING STAR LADY

Tall, successful SWPM, 47, Scorpio, college grad, good sense of humor, affectionate, seeks sweet, smart, attractive A/WF, 35-55, for romance and LTR. **☎230241**

WHAT YOU WANT

Tall, mature WM, N/S, N/D, gentle, respectful, down-to-earth, seeks sophisticated lady, 60+. My place. San Francisco. **☎279265**

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SWM, 62, 6', 200lbs, N/S, casual drinker, athletic, ISO female, any race or age, for trip, dinners, casual dating and more. **☎205562**

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Easygoing SWM, 59, 6'3", 185lbs, sincere and caring, enjoys movies, walks, American history, country music, football, museum and more. Seeking compatible lady to share a little love and happiness. **☎252601**

COMPATIBLE COMPANION

SBM, 69, N/S, artistic, well educated, kind, open minded, gentleman, attractive, active, caring, friendly, spiritually inspired/meditation, ISO nice looking, charming female, 60s/70s, for quality time and more. **☎462878**

MOUNTAIN LION

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Bilingual SHM, 51, lovable, 5'9", 195lbs, clean, no drugs, wanting serious, affectionate relationship with warm-hearted, happy woman, 20-56. Call me! **☎202389**

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Let's try each other's cooking and talk. Slender SWM, 45, seeks slender woman, 20-48, any race. Enjoys films, nature, dancing. **☎882926**

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SWM, 60, 170lbs, 5'8", looking for soul-mate to explore a possible future together, with love, respect and affection as the building blocks. **☎247258**

SBM SEEKS SWF

SBM, 59, 5'9", 200lbs, loves jazz, R&B, the outdoors. Seeking tall SWF, 45-60, for possible relationship. **☎248405**

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> men seeking men

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> women seeking women

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Single Italian guy, 56, straight, clean and sober, looking for a clean, sober Bi couple for fun times. **☎267630**

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Bi curious WM, 40, 5'11" seeks couple any age for man on man action while the lady watches and masterbates. Older women are a plus. **☎268809**

> friends/activities

EXPLORING, HEALING 2GETHER

SM, young 30s, seeking friends of all types to explore spiritual healing and intense experiences. Let's get together. **☎228078**

LET'S DO OPRAH

Are you disabled and treated disrespectfully because of it? Me too! Want to talk about it? Give me a call. Lets get together, anyone? **☎182266**

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LOOKING FOR OPTIMISM

Optimistic lady, attractive and talented in senior years. looking for counterpart. Optimistic about health, the beautiful world of nature, hobbies, friends, and most of all an outstanding sense-of-humor and interested in showing unconditional love. **☎135477**

LET'S GET TOGETHER

Intelligent, motivated and goal-oriented SM in his 30s, who's honest and lives a healthy lifestyle. Enjoys reading, the outdoors, dancing, dining and staying in shape. Looking for firends in the SF area. **☎264868**

> kinksters

DOMINANT LEATHERMEN

Submissive WM, 62, into BD/SM lifestyle, seeks dominant leathermen. Retired professional gentleman, well-groomed, well-dressed, D/D-free. Discretion assured. **☎238797**

SENIOR MALE

Fit, nice-looking SWM, late 60s, 165lbs, very sexual, seeks small fit, senior lady who still enjoys sex. Race open. **☎200365**

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Seeking recently diagnosed HIV+ MTF transgender women for one-on-one phone interview. If eligible, \$50. U of Minnesota: 866-692-0188, pints@umn.edu

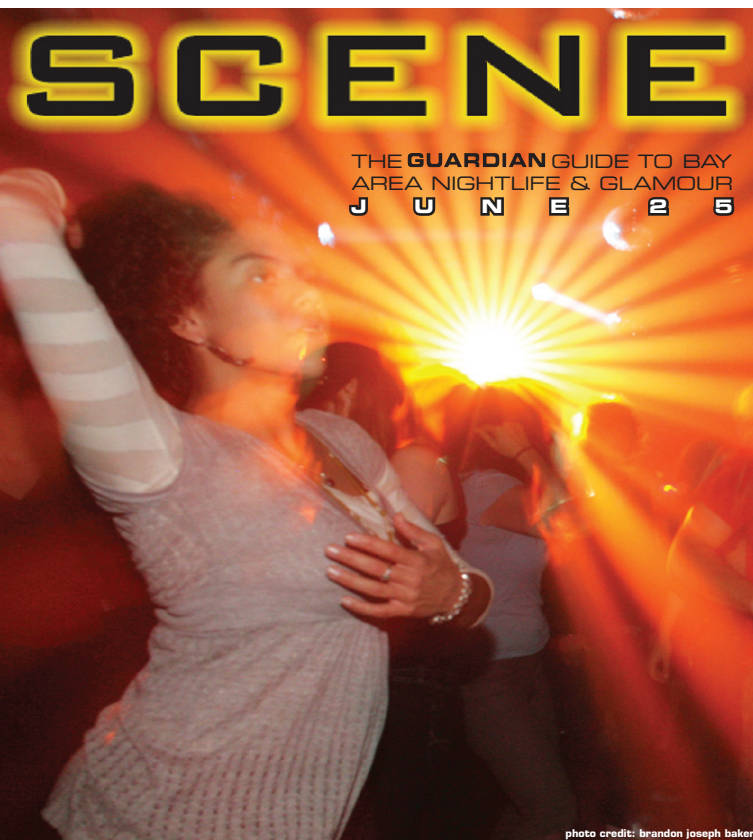


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